

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Bloomfield CemeteryOther names/site number: Old Burying Ground, Presbyterian Church Burial Ground

Name of related multiple property listing:

(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: 383 Belleville AvenueCity or town: Bloomfield State: NJ County: EssexNot For Publication: ☐Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national **statewide** **local**
Applicable National Register Criteria:

 A B XC D

Signature of certifying official/Title:**Date**

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:**Date**

Title :

**State or Federal agency/bureau
or Tribal Government**

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
Public – Local ☐
Public – State ☐
Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☐
District ☒
Site ☐
Structure ☐
Object ☐

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>1</u>	<u></u>	sites
<u>1 (vault)</u>	<u>1</u>	structures
<u></u>	<u></u>	objects
<u></u>	<u></u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Funerary, cemetery

Current Functions

(Enter categories from instructions.)

Funerary, cemetery

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

Late Victorian (gatehouse)

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Granite, brownstone, schist, wood_

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Bloomfield Cemetery is a well-tended private cemetery located in the townships of Bloomfield and Glen Ridge, New Jersey. The grounds total approximately 30 acres. Today the site is a picturesque landscape of specimen trees, lawns, early grave markers, Victorian markers, obelisks, vaults, and mausoleums. Two main avenues bisect the cemetery on the cardinal axes of the compass. As shown in Site Plan 5, the path system is serpentine on the north side, where the topography changes from flat to gently sloped. The gateway and gatehouse, located on Belleville Avenue, are good examples of late Victorian eclectic funerary architecture. One other non-contributing building is on the east side of the property. The Old Burial Ground and Historic Core Area noted on Site Plan 5 maintain their period appearance and have a moderate level of integrity. Other areas of the property have been modernized during the last 100 years.

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Narrative Description

See Attached Sheets.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☒ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Landscape architecture

Period of Significance

1796-1930

Significant Dates

1853, Incorporation of Bloomfield Cemetery Company

1881, A.J. Davis plan completed

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Alexander Jackson Davis, architect

M. J. Fitz Mahoney, architect

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Bloomfield Cemetery is one of New Jersey's significant rural cemeteries, and the only such landscape to be designed by Alexander Jackson Davis, one of America's most important Victorian architects. (Davis is credited, with A.J. Downing, for the design of the Cemetery of the Evergreens, in Brooklyn). Like nearby Mount Pleasant Cemetery (in Newark), it contains the graves of numerous individuals, families and social groups that were important to the history of Essex County and New Jersey as a whole. Parts of the landscape are recognizable as examples of picturesque cemetery design, and many 19th century markers evince characteristics of funerary art common during the Rural Cemetery Movement (c. 1840-1880). It is therefore eligible for the State and National Registers under Criterion C.

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

See Attached Sheets.

DRAFT

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Thomas Bender. "The Rural Cemetery Movement: Urban Travail and the Appeal of Nature," in Robert St. George, Ed., *Material Life in America, 1600-1860*. Boston, Northeastern Univ. Press, 1988, 505-517.

Bloomfield Cemetery Company. *Secretary's Book of the Bloomfield Cemetery Company, 1853-1895*. Hereafter cited as "SB."

Jane B. Davies. "Davis, Alexander Jackson," in *American National Biography Online*, Feb. 2000: <http://www.anb.org/articles/17/17-00208.html>.

Rachel F. Diamond. *One hundred fifty years around the green: a brief history of Bloomfield, New Jersey, 1812-1962*. Pamphlet, 84 pages, 1962.

Essex County Book of Deeds, Book N-9, page 35.

Joseph Fulford Folsom, Ed. *Bloomfield Old and New*. Centennial Historical Commission, Bloomfield, NJ, 1912.

Franklin Survey Company. *Atlas of Bloomfield, Belleville and Nutley, Essex County, New Jersey*. 1932.

Free Public Library of Bloomfield, NJ. *Bloomfield, New Jersey*. New York (?), Independent Press, 1932.

Jacquetta M. Haley, Ed. *Pleasure Grounds: Andrew Jackson Downing and Montgomery Place*. Tarrytown, Sleepy Hollow Press, 1988.

W. K. Harshaw, letter to the editor, *Bloomfield Record*, May 5, 1875.

Stephen Morris Hulin. *Real and Ideal Bloomfield: The Briefly Told Story of a Church-town, Township, and Incorporated Town of To-Day*. Bloomfield, self-published, 1902.

Charles S. Birnbaum and Robin Karson, Eds. *Pioneers of American Landscape Architecture*. New York, McGraw Hill, 2000.

W. Barksdale Maynard. *American Architecture 1800-1850*. New Haven, Yale Univ. Press. 2002.

Amelia Peck, Ed. *Alexander Jackson Davis, American Architect*, New York, Rizzoli,

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

International, 1992.

“Official Program and Souvenir Book”. Bloomfield Centennial Celebration .Newark, Baker Printing Co., 1912.

David Schuyler. “Downing, Andrew Jackson,” in *American National Biography Online*, 2000.

Richard F. Veit. “Cemeteries,” in Maxine Lurie and Mark Mappen, Eds. *Encyclopedia of New Jersey*. New Brunswick, Rutgers University Press, 2004, 127-128.

Richard F. Veit, *New Jersey Cemeteries and Tombstones: History in the Landscape*. New Brunswick, Rutgers Univ. Press. 2008.

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
 - ☐ Other State agency
 - ☐ Federal agency
 - ☐ Local government
 - ☐ University
 - ☐ Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 30 acres

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

- | | | |
|--------------|-----------------|-------------------|
| 1. Zone: 18N | Easting: 567660 | Northing: 4517118 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the property are those owned by the Bloomfield Cemetery Company, established over a period from 1796 to the present. (See Map 4).

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Boundary Justification (Explain why the boundaries were selected.)

11. Form Prepared By

name/title: Mark Alan Hewitt, FAIA
organization: Mark Alan Hewitt Architects
street & number: 6 Claremont Road
city or town: Bernardsville state: NJ zip code: 07924
e-mail: mahe Witt@mac.com
telephone: 908-630-9416
date: December 2012-June 2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Map 1 – USGS Detail map showing Bloomfield Cemetery's location.

Map 2 – Map of Bloomfield and Montclair, 1889.

Map 3 – 1872 Beers Atlas map of Bloomfield and Lambertville.

Map 4 – Plot Plan of Bloomfield Cemetery, present day.

Map 5 – Essex County, 1889.

Map 6 – Hudson, Union and Essex Counties, 1872.

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Map 7 – Map of Essex County by J.C. Sidney, 1850, detail.

Map 8 - Essex County, 1859, by H.F. Walling, detail.

Map 9- Bloomfield, Montclair and Belleville, by James Hughes, 1871, detail.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Bloomfield Cemetery

City or Vicinity: Bloomfield, New Jersey

County: Essex

State: New Jersey

Photographer: Mark Alan Hewitt, FAIA

Date Photographed: Fall 2012, Winter 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

1. Cemetery Gate, from the east, in 2012.
2. Gatehouse and tower, from the south.
3. View from gate looking east on Belleville Avenue.
4. General view of old burial ground.
5. View of old burial ground and cherry blossoms.
6. 1805 grave marker of Isaac Cockafair.
7. View of Magnolia Avenue looking north.
8. Grave marker of Ichabod Baldwin.
9. Obelisk with military regalia, the grave of Lieut. Henry M. Baldwin, killed at the Battle of Cedar Creek, Oct. 13, 1864.
10. View looking west at Locust Circle.
11. Granite headstone of Israel C. Ward, a founding director and former president of the Bloomfield Cemetery Company.
12. View from Hemlock Avenue looking north toward Division Path.

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

13. North and Willow Avenues, looking south over entire cemetery.
14. Sandstone retaining wall, typical conditions of stonework.
15. View looking west from hillside toward Evergreen Road.
16. Benson Street Station at north end of cemetery.
17. Southeast view on Willow Avenue.
18. Rows looking east from Maple Path.
19. View southwest along Mulberry Avenue.
20. Old wooden Tool House on State Street edge of property.
21. Modern house on east side of cemetery.
22. View looking south toward gatehouse from Magnolia Avenue.
23. Modern gravestone of Alexander Jackson Davis, "noted American architect."
24. Gravestone of David Oakes (1869-1947), a cemetery director.
25. Granite marker for Roy F. and Jeannette Nichols, noted historians.
26. Brass plaque on the obelisk of William B. Bradbury, organist and hymn composer.
27. Carved inscription at the base of the obelisk marking the grave of Randolph Silliman Bourne, literary critic, and that of his wife, Sarah.
28. Obelisk of the Jarvie family, the final resting place of James N. Jarvie, one of the cemetery's greatest benefactors.
29. Grave marker of John Franklin Fort, New Jersey governor and federal bureaucrat.
30. Grave marker of composer Charles Tomlinson Griffes on the cemetery's north side.
31. A.J. Davis's old gatehouse, c. 1880, demolished.
32. Side view of the old gatehouse.
33. Columnar grave marker and typical cemetery landscape at Bloomfield.
34. Henry Austin's Egyptian gate at Grove Street Cemetery, New Haven. HABS photo.
35. John Notman's Classical Gatehouse at Laurel Hill Cemetery, Philadelphia. HABS photo.
36. Typical landscape and Gothic grave markers at Laurel Hill Cemetery, Philadelphia. HABS photo.
37. Gatehouse at Mount Pleasant Cemetery, Newark. Thomas Stent, architect, 1877. HABS photo.
38. John Opdyke mausoleum, Mount Pleasant Cemetery, Newark. HABS photo.
39. Plans of Mount Auburn Cemetery and Lewellyn Park, from Bender (see Bibliography).
40. Gothic Chapel at Laurel Hill Cemetery designed by John Notman (demolished), from Maynard (see Bibliography).
41. Typical obelisk type grave marker, Historic Core Area.
42. Oakes family plot, Historic Core Area.
43. Cast iron grave marker, by Lane Company.
44. Marker manufactured by Sears, Roebuck and Co.
45. Dodd family vault, lower cemetery.
46. Plans of new gate house, M.J. Fitz Mahony, architect, cemetery archives.
47. Montgomery Place gardens, sketch by A.J. Davis.
48. Montgomery Place gardens, sketch by A. J. Davis.

Bloomfield Cemetery
Name of Property

Essex, New Jersey
County and State

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

DRAFT

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property
Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 7 Page 1

NARRATIVE DESCRIPTION

The Bloomfield Cemetery is a landscaped parcel of approximately 30 acres located in the center of Bloomfield, near the Green, First Presbyterian Church and High School. About 70% of the cemetery lies in Glen Ridge, to the north, which split off from Bloomfield in 1895. The property is bounded on the north by the former New York and Greenwood Lake Railroad right of way (now owned by the Norfolk Southern Railroad), on the south by Belleville Avenue, on the east by State Street, and on the west by High Street. The cemetery contains only two buildings: a gatehouse/office [Photo 2] and a maintenance building; and two structures: a historic recovery vault and the Jarvie mausoleum. The current map indicates that there are over 1500 grave plots, and the Company offers new plots for sale. [Map 4]

The site is bisected by Magnolia Avenue (a small private road, Photo 7), which gives access to all of the other pathways. The oldest graves, many unmarked, are in a rectangular area on the southeast, bounded by Magnolia, Hemlock and Willow Avenues. It is difficult to ascertain where the boundaries of the original church graveyard were established, but it is clear that the first parcel donated to the Presbyterian Church by Isaac Ball was located here. According to cemetery records, 20 additional acres were added around 1851, and a number of smaller surrounding parcels were purchased in the latter half of the 19th century to form the current property. [Site Plan 5 and Map 1] Topography on the south side of the site, where the original church graveyard is still preserved, is relatively flat. The area labeled "Old Burial Ground" in Site Plans 2 and 3 is now a grassy landscape, with similar trees and shrubs to the upper areas of property. Flowering cherry trees and ornamental flora are much in evidence [Photos 4,5].

The north portion slopes upward toward the northwest corner of the property. [Site Plan 4] The entire cemetery is fenced in wrought iron, with gates on the Belleville Avenue border at the main vehicular entrance. The gates are in good condition, while the fencing needs repair or replacement in many areas. [Photo 1] The gates were purchased from the City of Newark where they were removed from Military Park. The masonry walls on the property were build with stone from the nearby Glen Ridge Quarry

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 7 Page 2

(now closed).

Each of the curving “avenues” in the cemetery bears the name of a common American tree: Willow, Magnolia, Maple, Myrtle, Locust, Mulberry. Indeed, the trees in the cemetery are its most striking feature today, though many specimens have clearly died during the past century. Many of these are mature maples, planted just after 1900. Further significance can be attached to the naming of the road in the mid-19th century landscape designers were anxious to create unified poetic conceits for the public. Newark’s Mount Pleasant Cemetery (1843), a larger and more elaborate landscape, also had avenues named after species of American trees. [Photos 37, 38] In this regard, the Bloomfield Cemetery is similar to rural cemeteries in Trenton, Hackettstown, New Brunswick, and Belvidere, all towns with major industries during the mid-19th century.

Unfortunately, the cemetery archives contain no plans of the upper cemetery during the late 19th century. Thus any documentation of the original trees, shrubs and paths must await further physical analysis of the existing landscape, flora and grave markers there. A.J. Davis helped to shape this landscape, and participated in key decisions about the property for a part of the 1870s if not before (Significance, below). His relationship with Dr. Joseph Davis and association with Bloomfield is further underlined by the fact that he is buried in the Bloomfield Cemetery [Photo 23].

From existing maps and the present survey it is possible to reconstruct something of the Davis layout. [Site Plan 4] On the northeast corner of the property, below the railroad line, was a pond shaped roughly in an oval – a remnant of the old quarry pond. To the south lay a loop road, probably from the 1850s layout, that connected the gatehouse and lower burial ground with the upper one. Two features redolent of Davis’s work were the center of the new grounds – a circular mound and a serpentine drive. [Photo 10] These remain today as Myrtle and West Willow Avenues. It is uncertain how much of the new grounds occupied the northwest quadrant of the present cemetery, as land was added there in there intervening years. A visual survey of this portion of the cemetery confirms that the most interesting Victorian obelisks and markers are here, amidst a picturesque array of garde features. [Photos 10, 11, 12]

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property
Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 7 Page 3

By 1881 the Davis work was complete, as referenced in several newspaper articles – “A Gratifying Contrast Between Its Present and Past Appearance,” ran one headline. Fifty-nine shaft monuments had been erected since 1860, and three vaults were in evidence that year. However, new land would be needed for burials. By 1882 the property had been expanded to 30 acres with the addition of a new 8-acre parcel. It was also reported that the remains of more than 40 soldiers from the Civil War had been marked with new headstones, probably the ones in evidence today. [*Bloomfield Citizen*, Feb. 14, 1885, page 1]. A year later the same paper reported that it was time to start planning a new cemetery, as the present one was “too expensive to enlarge.” [BC, Aug. 28, 1886]

On November 24, 1888 the *Bloomfield Citizen* noted that the superintendent was “cutting down the high embankment on the Bellevue Avenue line of the cemetery and using the earth in filling up the low ground in the northeastern part of the cemetery grounds.” [Courtesy of the Bloomfield Cemetery Company]. On August 17, 1889 the same newspaper informed the community that “the Cemetery Company have begun the work of draining the water from the lake commonly known as the “Brick pits.” Drainage was a continual problem, and in 1891 the village asked the cemetery company to provide a means of diverting water flowing then from the grounds onto Wildwood Terrace (a development still in place today). An 8-inch drain was installed, without the permission of the adjoining railroad owner, and had to be dug up and refilled. By June of 1891 all was well, and work had also been completed on a new stone wall along Bellevue Avenue. In 1893 the managers decided to pay for paving the main avenues, and macadam was installed. The cemetery had reached maturity. [BR, June 6, 1893, courtesy of NJ-SHPO]. [Site Plan 5, Map 7] During the 20th century the main paths and avenues served as an armature for the large number of grave plots that now comprise the cemetery. These generally fall into three categories:

Early Grave Markers

The earliest graves in the cemetery are largely unmarked, as was common at the time. However, the church graveyard does contain many grave markers that conform to the styles and types found in many Eastern Seaboard church cemeteries of the Colonial and Federal Periods. [Photos 6, 8]

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property
Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 7 Page 4

Before 1850, New Jersey headstones were generally carved of sandstone or marble. Sandstone is sedimentary and yields easily to environmental pollutants such as acid rain and smog. Marble is also a relatively soft stone, though less prone to decay. The slabs were thin by modern standards, sometimes only two to three inches in depth. This leads to cracking under harsh weather conditions (dramatic freeze-thaw cycles being the most common). Since the slabs were not deeply anchored in the earth, toppling also occurred quite often, leading to further damage.

Less than two feet high, these markers were seldom ornamented, relying mainly on distinctive carved lettering for their interest. The stone of Isaac Cockfair, who died in 1805 at the age of only 16, (Photo 6) is one such headstone, displaying 18th century style Roman letters and copperplate style initials at the top of the stone. This example has an arched top, whereas others are simply curved or straight. At the bottom of the slab there is exfoliation (peeling away of the top layer), one of the characteristic flaws in Belleville sandstone (or "brownstone") quarried parallel to the bedding plane. Perhaps owing to this defect, there are also numerous white marble headstones in the old graveyard.

Though founded by Puritans from New England, Bloomfield did not adopt the most conservative tenets of Calvinist sects. Thus, funerary art of the type seen in Massachusetts and Connecticut is not prevalent in the Bloomfield church graveyard. There are few symbols carved into the gravestones, and little to suggest any theological themes commonly associated with Puritan grave markers. Moreover, it appears that many early sandstone markers were replaced with more modern ones after the formation of the Bloomfield Cemetery Company, perhaps because of the poor state of the old burial ground in 1853. At present it is not known whether any prominent Newark carvers executed work in the cemetery, but the likelihood is high because no known artists were in Bloomfield until late in the 19th century.

The Presbyterian church burial ground is not well marked in the current layout, [Site Plan 1] and thus may go unnoticed by visitors. (This could easily be corrected with better signs). It is, however, in good condition by comparison to many rural church cemeteries in New Jersey, which were often at some remove from their church grounds.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 7 Page 5

Victorian Grave Markers

As Richard Veit and Mark Nonestied point out in their book on New Jersey cemeteries, “the nineteenth century saw an unprecedented florescence of gravestone carving.” (Veit & Nonestied, 2008, page 112) Funerary art, like the romantic celebration of death, became a cultural touchstone during the mid-nineteenth century, both in Europe and America. Moreover, the simple tablet markers of the early 1800s were increasingly seen as poor representations of a noble and Godly life. The monument, usually a tall and imposing stone set on a base, and often enriched with sculpture, came to dominate the landscape in urban and rural cemeteries.

Indeed, the plots filled during the last half of the nineteenth century according to the Davis plan are rife with examples of the predominant styles and types of Victorian memorials: the early 19th century monument consisting of a stele on a base, the full-fledged obelisk, with carved decoration, the broken column, and the full-scale granite monument of the later nineteenth century. (V&N, 2008, page 115) [Photo 41] Groups of sculptural monuments were also common, as in the plot of the Oakes family. [Photo 42] Amelia M. Lane’s marker was made entirely of cast iron (1850, Lane Foundry, Paterson), somewhat unusual but not unique for 19th century graves. [Photo 43] Several markers, though seemingly one of a kind, were actually purchased out of the Sears-Roebuck catalogue, just as were some nearby houses in Bloomfield. [Photo 44]

Bloomfield was the home to hundreds of officers and enlisted men who served in America’s bloodiest conflict, the War Between the States. Like most small towns, it was quick to erect monuments to war heroes, not only in its cemetery but also in other public places. Scholars have pointed out that the most ubiquitous statues in American towns are still apt to be effigies of Union or Confederate soldiers. Grand Army Plaza in Brooklyn is one such civic monument. Grant’s tomb in Manhattan is another.

Several leading families in Bloomfield sent their sons into battle, only to grieve over their deaths in this bloodiest of American wars. The Dodd, Ward, Baldwin and Crane clans have veterans buried in an area

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property
 Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 7 Page 6

to the west of the old burial ground. A few monuments, like that of Lt. Henry M. Baldwin, display distinctive carving intended to evoke memories of the war. [Photo 9] The tall obelisk atop a marble base is decorated with regalia—a sword, tassels, and acorn leaves—while the lower panel reads:

“Lieut. Henry M. Baldwin, 5th Artillery U.S.A, son of Caleb B. and Susan M. Baldwin, Born April 11, 1840, Died in Hospital at Winchester, W. Va. Nov. 8th, 1864 from wounds received at the Battle of Cedar Creek, Oct. 19, 1864.”

Though other such monuments are in this section, most of the civil war gravestones are a standard, government style headstone, bearing a shield with the name, rank, unit, and dates of the soldier in question. These were probably erected in decades following the war. Of course, when a family had a marked or fenced plot, sons in the military were most often placed next to their parents, grandparents, and other relatives. An example, in Photo 8, is the grave of Ichabod Baldwin, a relative of Henry. Many extant plots have the stone bollards with iron pipe enclosures that became popular in the mid-nineteenth century.

Modern Monuments and Mausoleums

The first modern family grave plots in the Bloomfield cemetery were hillside vaults with a simple stone façade. Wealthy families could use these mausoleum-like structures as places for caskets and stone sarcophagi, avoiding the crowding of grave plots. The vaults in these simple structures were constructed into the hillside to minimize the need for foundations. Several of these exist in the area nearest the old graveyard, suggesting that they were built between 1860 and 1880, before the expansion of the cemetery northward. One such structure was erected for the Dodd family. [Photo 43] It is made of gray granite, with coursed rubble walls and a simple gable roof. Its only Classical allusions are in the two columns, in antis, at the front door, below a primitive pediment. [Site Plan 3]

The largest structure in the cemetery, save the recovery vault, is the mausoleum of James N. Jarvie, a major benefactor and trustee. [Photo 28] This white marble building features a shallow dome above a Doric entablature, with simple lines and a classical feeling, much like the abstract bank buildings that

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 7 Page 7

were popular during the late 1920s, when the mausoleum was built. Jarvie died in 1929.

Through the continuous lawns that surround the graves date mainly from the 20th century, it is likely some trees and other flora are remnants of the original picturesque landscape popular during the villa and garden movement of the mid-19th century. Unfortunately, no records exist to pinpoint the locations of early flora. The paths and roads are now paved with oil and crushed stone, but follow the historic pattern of 1881. In character, the entire ensemble is reminiscent of such contemporary cemeteries as Mount Pleasant in Newark, Orange Cemetery in South Orange, and Evergreen Cemetery in Camden. The mausoleums are relatively modest by contemporary standards, and most of the larger grave markers follow models common in there periods – flat stones in the 18th century, obelisks and other vertical markers in the 19th, and horizontal slabs in the 20th. The grounds are kept tidy by a dedicated staff. The Bloomfield Cemetery Company has a significant maintenance fund, attached to regular plot fees, that pays for this upkeep. Nevertheless, many larger monuments are in need of significant repair and conservation, not possible under the current budget.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 1

NARRATIVE HISTORY

Early History of Bloomfield

As part of Robert Treat's original purchase from Native Americans, the area on the west bank of the Passaic River north of present day Newark was first settled by Puritans, mainly from Milford and Branford, Connecticut. The best known of the early patriarchs was Jasper Crane, who came to Newark in 1666 and in 1675 purchased a tract of 20 acres near the center of what is now Montclair. His offspring contributed much to the development of Bloomfield and the surrounding towns, particularly grandsons Major Nathaniel Crane, builder of Bloomfield Academy, and Israel Crane, who built the first turnpikes to afford passage west from the Passaic. (Folsom, 1912, pp. 11-15)

Early histories of Bloomfield emphasize the importance of a handful of other families who, with the Cranes, established settlements on the "Watsession" Plain, between the Second and Third Rivers, tributaries of the Passaic flowing off the Watchung Mountain to the west. The tributaries provided waterpower for early mills, while the forested hillsides were cleared for farming. Each of the clans—Morris, Baldwin, Dodd, Ward, Ball and Davis—farmed significant portions of what was to become Bloomfield Township. Arrayed along the "Old Road" running north-south, from Paterson to Newark, lay the farms and mills of these stalwart English settlers. The Morris "neighborhood" was north of the Oakes millpond, while Isaac Ward's paper mill was established on the west side of the village. The Davis family lived close to the town green and the house of Caleb Ward, and the Dodds established a settlement on the south end of the road. The Baldwins and Balls lived just west of the millpond and north of the crossroads of Belleville Avenue and the Paterson road. This location would later prove ideal for the church burial ground that was to become Bloomfield Cemetery. [Site Plan 1]

Like Newark, the Watsession settlement grew to become a prominent center of early industry, with textiles, paper, hard cider, lumber, and barrels providing the wealth to construct churches and public buildings. The largest and most prominent church was built near a small "common" in the center of the expanding village. This first Presbyterian Church would become one of the largest and most active in

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property
Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 2

New Jersey during the coming century. Of necessity, its congregation established a burial ground half a mile from the town green. (Folsom, 1912, pp. 15-23).

The First Presbyterian Church and Graveyard

As early as 1790 the leading families of north Newark and Orange began to consider how to worship nearer their own homes. Ephraim Morris, one of the leaders of these Puritan settlers, went before the Presbytery of New York to ask for permission to form a church, and his request was granted. On 16 June 1794 a group of Presbyterians attending services in Newark met at the house of Joseph Davis in the village of Wardesson (Watsessing) to plan for services and hire ministers. First named the "Third Presbyterian Church in the Township of Newark," the congregation began with 82 members under the leadership of Rev. Jedediah Chapman. It met first in the summer of 1798 in the homes of members, and later used the schoolhouse on Watsesson Hill for meetings. Its first officers were from the leading families discussed above: Simeon Baldwin, Ephraim Morris, Isaac Dodd, and Joseph Crane. (Kellogg, 1835, n.p., Folsom, 1912, p. 47)

Shortly afterward the group called its first pastor, Rev. Abel Jackson, creating the First Presbyterian Church in what was later to be called Bloomfield. The expanding congregation constructed its first building on the north side of the village common beginning in 1797, and established a burial ground on land donated by Isaac Ball in about 1796. This five-acre plot is shown on a map purportedly drawn by John Oakes in 1900, based on his recollections of the town in 1830. (Folsom, 1912, pp. 186-187). The deed for the church was prepared for Joseph Davis and his wife, and the quarter-acre property purchased for 8 pounds. As noted above, the graveyard was located just to the west of the crossroads of old Bloomfield Avenue (now Broad Street), and the road to Belleville (now Belleville Avenue). [Site Plan 1]

For reasons that are not entirely clear, the organization of the new congregation was not settled for another ten years. Apparently the New York Presbytery granted funds for preaching supplies, but did not

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 3

supply the first minister. A competing “Associate” Presbytery in Morris County called Rev. Jackson and installed him in 1800. This more liberal body was sympathetic to both Congregationalist and Presbyterian doctrines, whereas the New York body adhered more strictly to Scottish Calvinism. For his part, Jackson was a strict and powerful presence who preached with a “voice like a trumpet” and brought many new members into the fold. His success at the “evangelical convincement” of villagers kept him in the good graces of his flock for a decade, but he did not please the governing presbytery and was removed in 1810. (Folsom, 1912, p. 50).

A new pastor sanctioned by the new Presbytery of New Jersey (and allied with the New York body) arrived in 1812 in the person of Rev. Cyrus Gildersleeve. His church, an impressive edifice with a multi-stage bell tower, was nevertheless only half-full on Sunday mornings, as many members continued to prefer Jackson’s preaching over at the Bloomfield Academy. The schism between Gildersleevites and Jacksonians was to prove long-lasting and divisive for Bloomfield. In 1810 the two groups began to celebrate Independence Day in separate places, one near the church on the green, the other near the Academy. A certain old brass canon used in the Revolution had been fired each year on the Fourth. The “academy” faction resolved to steal it from their rivals.

As Joseph Folsom recounts the incident, “one doughty member of that party, Thomas Collins, stole at the dead of night to the hiding place of the old canon, and, with grim dog-in-the-manger satisfaction, drove a rat-tail file deep and hard into its touch-hole. There it stuck, and the chances of getting it out before the next day were slim for the church party.” The church party members faced a daunting challenge when they found the inoperable piece of artillery. Fortunately, a hero arrived to answer their prayers—the mill owner Thomas Oakes. Dragging the canon to a blacksmith shop, he worked all night to dislodge the file. The Jacksonians awoke the next morning to the sound of canon shots, and were thereafter a minority in the village. Many went on to attend the church in Caldwell, including members of the Crane and Fordham families. (Folsom, 1912, p. 50-51).

Isaac Ball owned substantial property to the northwest of the town green, where in 1810 clay was dug for the construction of Bloomfield Academy’s impressive edifice. As noted above, Ball donated five

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 4

acres on the south to the church for use as a burial ground or graveyard. The first to be buried in the new yard was John Luke, who lived on Cranetown Road, near State Street. Following its use as a clay quarry, some of Ball's property became a pond, often used in the winter for skating. Ball was also quarrying brownstone nearby, which was used not only for the church but also for early grave markers. [See "Quarry Pond" on Site Plans 1 through 4]

Joseph Davis sold the property for the town "green" or common to a group of trustees for \$200 in 1797, shortly after the visit of General Joseph Bloomfield to the village that would soon take his name. One of the boundaries for the property was described as "the meeting house lot." According to a description by Joseph Wilson (the "American Ornithologist") in about 1801, the church was a "stone meeting-house, 80 feet by 60" standing in the center of a "plain . . . thinly covered with grass." Hence the character of today's town center had already been established in the early years of the 19th century. (Folsom, 1912, p. 55-56).

The Bloomfield Cemetery Company and Expansion of the Cemetery

Prior to mid-nineteenth century American cemeteries were generally incorporated into church properties as places of rest for families in their congregations. Where separate, burial grounds were most often owned or controlled by churches, though a few private family sites and common burial grounds existed in the New Jersey colony (Viet 2004, p. 127). Though church and temple graveyards varied somewhat by denomination, little thought was given to landscape or building design as a formal discipline until the second quarter of the nineteenth century. It was at this time that America's first landscape designers emerged to lead the country in considering the artistic and formal character of gardens, parks and other landscapes. Their interest in picturesque park and garden design led to an exploration of cemeteries as places where families might walk and picnic during their leisure hours.

All that is currently known about the graveyard of the Presbyterian Church suggests that it conformed to descriptions of other church burial grounds of the period. It was probably a rectangular parcel bordering the former road to Belleville, now called Belleville Avenue. Grave markers, where used, were both

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 5

vertical and horizontal, but were not elaborately carved or ornamented. Some of these markers are still extant in the lower quadrant of the cemetery. [Photos 4, 5, 6, and Site Plan 1] Since it appears that the graveyard fell into disrepair for a time, many stones may have been lost or damaged prior to the mid-19th century.

According to both cemetery records and historical sources, David Ball sold an additional 20 acres of land to the Presbyterian Church to be used for further burials in about 1850 for the price of \$1500. R.L. Cook prepared surveys of the property. Quite likely the additional property lay to the north and west of the old burial ground. It is not clear whether this land was used for burials or developed prior to 1853, when the burial ground began its major period of expansion. (Folsom, p. 53). Historian Fred Branch believes that the cemetery was at this time unkempt and much in need of oversight, causing some members of the church to worry over its future. Several church leaders formed a committee that would soon take over management of the property, removing it from church stewardship. [Site Plan 2]

In the spring of 1853 the Presbyterian Church on the green transferred ownership of the graveyard to a newly-formed corporation called "The Bloomfield Cemetery Company." Its officers were elected from the church membership, but served without a specific charge to accommodate church burials. On March 9, 1853 the newly formed group approved "An Act to Incorporate the Bloomfield Cemetery Company in the County of Essex" and held their first meetings. On April 6, 1853 six managers met at the home of Israel C. Ward to elect a president, secretary and treasurer. They were: Dr. Joseph A. Davis, Ira Dodd, Chabrier Peloubet, Caleb D. Baldwin, Israel C. Ward, and Simeon Baldwin. The first elected president was Dodd, and the first secretary was Peloubet. The latter recorded the minutes of meetings for almost 30 years thereafter, and these are preserved in the archives of the cemetery. (Secretary's Book, pp. 5-9) [Photo 11, Map 4, Site Plan 3]

In 1851 the State of New Jersey passed "An act authorizing the incorporation of rural cemetery associations," in which a group such as the one above could hold land and sell lots for a parcel not more than 20 acres in size. Such a corporation should have not less than seven trustees, and should elect a president, vice president, secretary and treasurer and provide for the election of trustees to one, two and

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 6

three year terms. The Articles of Incorporation for the Bloomfield Cemetery Company generally conform to the provisions of this statute. The statute also stipulated that their property be surveyed and “a map or maps of such surveys shall be filed in the clerk’s office of the county in which the land shall be situated.” Following the filing of this map, the trustees were able to sell plots in the cemetery. A search of the map index and collection of the Essex County Clerk’s office did not produce such a map, nor was there any indication in the deed filed there that any such map had been filed. [N.J. Laws, 1851, 255, and notes from Caroline Scott]

The articles of incorporation specifically empowered the managers (as the directors were called) to purchase land to expand the existing five acre plot, “to lay out and divide said tract,” to sell lots for burials at “three to eight cents per foot,” and to enclose the property with a fence. The cemetery should not, when fully developed, exceed thirty acres. The first new property was purchased on May 20, 1854 specifically “to fill the corner and straighten the line on the east side of the cemetery.” (SB, p. 13) The deed for sale of the church property (the Old Burying Ground) to the trustees was filed in Essex County on May 16, 1854 and recorded on August 4, 1855. [Essex County Deeds, Book N-9, page 35].

The managers acted in good faith to maintain the grounds, buy additional property, and attend to burials throughout the ensuing two decades, and many Union veterans were buried there following the Civil War. On September 12, 1878 the managers renewed the corporation and enacted a set of By-laws to organize their efforts. [Photos 9, 10, 11, 12] The document covered the election and terms of officers, content and frequency of meetings, sale and disposition of sub-lots, and rules for visitors. The latter were designed to control what undoubtedly was a flood of weekend guests and family members visiting gravesites. (SB pp. 81-85)

The path system was designed for both pedestrian and carriage traffic, but could not accommodate saddle horses with riders, which were strictly forbidden to enter the grounds. “No horse shall be fastened except at the posts provided,” the rules stated, and carriages were to be driven no faster than a walking gait. The twenty-five acre property was laid out in a park-like manner, with large shade trees and ornamental shrubs surrounding the grave plots. As families expanded, so too did their burial grounds.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 7

Many prominent Bloomfield residents acquired substantial enclosed parcels. (SB, p. 85) An 1856 map in the Bloomfield Historical Society Archives (Map 9) shows a path system somewhat like the one that exists today, suggesting that the directors intended from the first to lay out a picturesque landscape in the fashion of a rural cemetery (see below). At the top of this map there is a water feature that no longer exists, probably the old quarry pond. Significantly, the upper cemetery did not have a coherent path system at this time and the pond was irregular in shape. [Site Plan 3, Photos 12-15]

Though the managers rotated off the board and changed positions during the early decades of Company management, several prominent Bloomfield leaders continued to provide financial support and governance for many years. The Baldwin family remained active for decades, as did David Oakes, owner of the textile mill. Chabrier Peloubet, the noted organ builder, was a devoted secretary and manager until his death in 1884. No one, however, exercised greater control than Dr. Joseph Austin Davis during the first thirty years. He helped to acquire property, construct roads, walls and gates, and suggested ideas about the design of the grounds. Most importantly, Davis pressed to have his cousin, Alex Jackson, a prominent New York architect, create plans for buildings and grounds as the cemetery grew larger.

As might be expected, the cemetery managers began to make improvements in the property following the end of the Civil War. Davis was involved in nearly every decision. The first mention of a map or property survey occurs in March of 1865, when the board decided to create an east-west road by widening an existing path. This cannot be the first survey of the cemetery, which was executed by J.K. Oakes in 1872. In any case the boundaries of the property were changing as a result of purchases made in the latter half of the 1860s—two lots owned by James Ball on the north of the cemetery, and a strip of land to screen out the stables of the “Horse Railroad Company.” (SB, pp. 50 and 62) The minutes of the meeting on May 27, 1870 note that Dr. Davis spent \$1000 for the building of a wall on the south border of the property, adjoining Belleville Avenue. Paul A. O’Hara did the masonry work. Shortly afterward, on November 28, the minutes record a resolution to “procure gate posts and gate after the plan of Professor Davis, architect, of New York.” (SB p. 67) On September 6, 1871, during the building of the first tool house and offices, the minutes state that “Dr. Davis [is] to see Mr. Alexander Davis and see if

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 8

he can . . . get him to lay out the New Grounds.” (SB p. 67) Shortly thereafter this brief announcement appeared in the *Bloomfield Record*: “The delightfully situated grounds of he Bloomfield Cemetery, adjoining the Montclair Railway, are being artistically laid out and beautified.” [BR, May 1, 1873, electronic copy].

A.J. Davis (1803-1892) was then one of America’s most esteemed architects, and also a landscape designer of note. There is no question that the architect designed a board and batten Carpenter Gothic gate house for the grounds, as a sketch of the building appears in a letter he wrote to Joseph Davis, now in the Davis collection in the Avery Library at Columbia University [Davis Drawing, attached]. Was A.J. Davis consulted early in the process of laying out the cemetery? Probably not, judging from the unsavory descriptions of the grounds in newspapers. However, when Dr. Joseph Davis became president of the board of managers on June 13, 1881, he wasted no time in ensuring that the cemetery would have a layout specified by his famous cousin.

The minutes of the above meeting record that the managers “passed a bill paid by Dr. Davis for plans for Gate House and Posts and Services [sic] of Alexander Jackson Davis Architect in laying out the grounds, thirty dollars which the treasurer was instructed to pay him.” (SB p. 94) The gate house is undoubtedly the one mentioned above, which stood on the site of the present building. [Photos 31, 32 and Davis Drawing]

In a letter to the editor of the *Bloomfield Record* in 1875, W.K Harshaw of Paterson was effusive in his praise for the beautification effort. In what he called “one of the chief points of attraction about your prosperous village,” he spoke glowingly of the cemetery. “I remember it a few years ago when it was without form or comeliness, a mere jumble of ragged graves and crooked headstones, stretching along the lowland in from about the range of the present entrance, without order or system, or any carriage ways better than tangled footpaths.” In contrast, he found the new grounds a “silent city of the dead” with “pleasant, trim and orderly plots.” He concluded by attributing the beautiful improvements to Dr. Joseph Davis, and the groundskeeper, Mr. O’Hare [sic]. [BR, May 5, 1875, 5 pages, digital copy].

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 9

The A.J. Davis archives at Columbia University, the Metropolitan Museum, the New York Historical Society and the New York Public Library make no mention of Bloomfield Cemetery as a commission, but this would not preclude the architect from offering his services to a close relative, especially after he closed his office in the city in 1878 to spend more time in New Jersey. (Peck, pp. 105-119) The better part of his career was behind him during the 1880s, and he was working on an expansion of his country house in Llewellyn Park, West Orange, called Wildmont. Moreover, given that he knew members of his immediate family would be buried in the cemetery, his desire to create a picturesque setting was reinforced.

How does the layout of the north half of Bloomfield Cemetery compare with other examples of Davis's work? Both Llewellyn Park (1852-69) [Photo 39] and the cemetery grounds are organized around circular pathways that create a continuously varied pictorial experience for the visitor. Following the precepts of Uvedale Price and Humphrey Repton in England, Davis created a painterly set of scenes containing both buildings and landscapes. The looping road system was not unique to Davis, as F.L. Olmsted employed similar composition at Riverside, Illinois and many English designers used similar layouts for parks and gardens. Nevertheless, the "architectural composer" (as Davis called himself) seemed to prefer circular areas bounded by roads and paths in many of his works. The gardens at Montgomery Place are quite similar to the cemetery's character as well. [Site Plan 4, Photos 47 and 48]

Bloomfield Cemetery in the 20th Century

The Secretary's Book of Bloomfield Cemetery continued to record written minutes until 1895. Thereafter the records were recorded in printed form. Changes to the layout of the grounds were minor during the next 125 years, but there were major architectural improvements that changed the image of the cemetery along Belleville Avenue.

In 1896 the cemetery managers elected to charge a fee for "sowing of grass seed" throughout the grounds to more easily maintain the graves and markers. Cash on hand during the early 1900s was usually around \$10,000-15,000. In 1902, Edward G. Ward was elected president of the trustees and

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 10

Thomas W. Smith was paid \$1200 annually to be superintendent. By 1908 it was necessary to erect a new iron fence around the entire property, and to construct a drainage tunnel on the north side under the railway tracks. Parts of this fence exist today.

In 1908 the first of several events occurred that would change the size and wealth of the Bloomfield Cemetery Company. The Directors received word from the executor of the estate of Martha A. Wharry that upon the death of her elderly sister, one quarter of her sizeable estate would go to the Bloomfield Cemetery, including a \$400 parcel of land on Franklin Street. Perhaps sensing that more good fortune was to bless them, the Directors made plans to use some of this windfall to construct a new gatehouse and "reception room" near the site of the Davis building, only a quarter century old. According to minutes in November of 1908, they "resolved that a granite lodge containing audience room, office, hall and toilette, with cellar for tools and utensil storage" should be built at the entrance to the property on Belleville Avenue. Plans of the lodge drawn by M.J. Fitz Mahoney of New York are in the archives, and show the building almost exactly as it stands today. The projected cost of the building was \$8000. [Photo 44, plan of gate house]

Designed in 1908 and erected in 1909, the T-shaped gatehouse is constructed of light gray granite. It has a prominent bell tower that can be seen from the surrounding neighborhoods. Though it replaced a fine wooden building (Davis's gatehouse was moved to the other side of the property and then destroyed), the lodge has gravity and serenity appropriate to its role in a 19th century cemetery. [Photo 2]

Just as the new building was completed, burials increased and the cemetery began to prosper as never before. Savings nearly doubled, to \$30,000, by the outset of World War I, and funds continued to grow throughout the decade. Much of the business success of the cemetery company must be attributed to the contributions of James N. Jarvie (1854-1929), the financier and philanthropist, who became a director just prior to the turn of the century.

Jarvie chaired the finance committee under Ward for a decade, adding a \$10,000 bond portfolio by 1921. During that year there were 313 burials and fifty new maple trees were planted at a cost of \$1.60

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 11

each. Today the maples add grace to the arboretum-like atmosphere on the grounds. In 1922 the company purchased a significant stock portfolio, amounting to some \$77,000. By 1923 it had grown to \$112,000. As the stock market picked up steam, these financial assets grew even more rapidly, always under Jarvie's watchful eye.

On June 11, 1925 the directors turned the management of its financial assets over to the Bloomfield Trust Company, a local bank, protecting themselves from liability for gains or losses. Recognizing the extraordinary contributions of their finance chair, they elected James N. Jarvie president on June 26, 1927.

Between 1927 and 1930, Jarvie nearly doubled the financial assets of the Bloomfield Cemetery Company, purchasing 166 shares of Standard Oil Common Stock, and guiding the management of funds through the stock market crash of 1929. At their peak, assets were listed at \$225,805.84 (in November of 1930). Never again would the Company have such significant funds in its coffers. (All above information from the Secretary's Book, Vol. 2).

Following the Depression and World War II the Bloomfield Cemetery remained healthy but did not grow as rapidly as in the first decades of the century. A larger grounds maintenance staff was required to care for the lots as well as the landscape around them. By the 1970s the cemetery was beginning to show signs of wear. It was then that the first tree surgeons and arboretum consultants came to evaluate the many specimen trees and make certain that they were healthy. The cemetery staff also investigated means of preserving the historic markers and flora, and consulted sources on the management of rural cemeteries. Management of the grounds has been meticulous ever since. Today the Directors meet regularly, with the same dedication and seriousness of their forebears, ensuring that this beloved landscape may be enjoyed by the citizens of Bloomfield for many years to come.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 12

One of the most significant eras in the history of American landscape architecture occurred between 1830 and 1870, when hundreds of villages and cities throughout the U.S. acquired a cemetery with particular characteristics of rusticity and serenity. The so-called “Rural Cemetery Movement” was immediately hailed as a salubrious and morally uplifting trend in urban society. Thousands flocked to these new places, which often had few graves and monuments but lots of picturesque shrubs and trees. Henry Bellows noted in an 1831 address to the Harvard Exhibition that these landscapes were “not for the dead, they are for the living.” (Bender, p. 506) Indeed, these cemeteries were often the first public green spaces in cities small and large, before public parks were even considered by municipal officials.

The first such cemetery in the United States was Mount Auburn, in Belmont, Massachusetts. It opened with great fanfare in 1831, its virtues trumpeted by Dr. Jacob Bigelow, the prime mover behind the five-year project. Since Boston was then the center of horticultural and garden design in America, Mount Auburn’s influence was widespread. Deriving its overall design and picturesque asymmetry from English parks and gardens, it introduced Americans to the most popular trends in landscape design in Europe. Mount Auburn was planted and laid out by Henry A.S. Dearborn (1783-1851), a self-trained horticulturalist who used European books on plants and cemetery design for his work.

Jacob Bigelow (1787-1879) was not a landscape designer, but was quite literally the inventor of the 19th century “cemetery” in the United States, as he was the first to coin the term in American English. His first profession was medicine, and he taught courses to physicians at Harvard for most of his career. His ideas about the body, nature, and medical practice led him to advocate for a different kind of burial place in urban areas that might contribute to both public health and the natural environment. This cemetery would be open, airy, and filled with beautiful flora. He believed that the remains of a body buried in such a place might even foster the “nourishment of plants around it.” [Birnbaum and Karson, Eds., p. 22-23]

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 13

As American cities grew from agricultural villages into industrial centers, and institutions such as hospitals, asylums, mortuaries and medical offices became widespread, church burial grounds were replaced with cemeteries of the type espoused by Bigelow and his followers. Just as reformers and church leaders called for better health care, schools and prisons, there were also proponents of public parks and pleasure grounds that could relieve the congestion of industrial development. Though it may seem strange to modern urban dwellers, cemeteries were designed and promoted as spaces for leisure walks, equestrian pursuits, picnics, and even holiday gatherings with family. Placing the graves of loved ones in such environments gave citizens a sense of security (as many graves were disfigured by vandals in urban graveyards), while bringing them closer to their kin in “wild” settings reminiscent of the frontier. (Maynard, pp. 84-88)

A typical urban cemetery of this type was Laurel Hill (1836), designed by John Notman in the northern quarter of Philadelphia, along the Schuylkill River. [Photos 35, 36] There was typically a gatehouse, designed in a Classical or Gothic idiom, introducing the kinds of architecture that might be found inside the grounds. John Notman designed several buildings in the cemetery, including its Gothic Chapel (1840-41). Gently rolling topography was favored, as it allowed more varied and “picturesque” prospects than a flat parcel. Curvilinear lanes or paths wound around the hillocks, meeting at spoke-like junctions, often marked by an obelisk or other eye catcher. The flora was planted to conceal artifice in hopes that visitors would feel they were in a wild or natural environment. Specimen trees were often chosen for a particular spot because of their shape, size or shading characteristics, and often marked a particular precinct in the cemetery. As R.A. Smith wrote in an early guidebook, “Through [the cemetery] innumerable monuments are tastefully disposed—some of the exquisite works of art; while trees, shrubs, and flowers of every variety and hue throw a delicious shade around.” (Quoted in Maynard, p. 85) Likewise the names of parts of the grounds suggested the rustic, sometimes through mythological but often via horticultural references. This was the case in New Jersey’s first such

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 14

cemetery, Mount Pleasant in Newark, laid out in 1843 under the auspices of Horace Baldwin, a Newark jewelry maker. [Photos 37, 38]

Grave markers gave way to mausoleums, family plots with elaborate iron fencing, large works of sculpture, and many types of vertical funerary symbols such as pyramids, obelisks and urns. Though the density of these structures did not suggest the “cities of the dead” found often in Italy and France, there was a distinct architectural character to many rural cemeteries, most often Gothic in style. A.J. Davis was adept at all the popular styles, and chose a rural or Carpenter Gothic idiom for the small gate house in the Bloomfield Cemetery. Some cemeteries adopted Egyptian or Greek civilizations as their leitmotif, each with appropriate mortuary symbolism, as in Henry Austin’s famous gateway to Grove Street Cemetery in New Haven, Connecticut (1839-48). [Fig. 34] In England the architect John Soane invented a personal idiom of funerary symbols not only for mausoleums but also in other building types. In all cases, the architectural elements were seen as scenic eye-catchers that established a mood of reflection and peace in the minds of visitors. In this respect they echoed the “follies” and temples found in the renowned gardens of English country houses such as Stowe, Castle Howard, and Blenheim palace.

As Thomas Bender has shown, the first rural cemeteries appeared in American industrial cities, such as Lowell, Massachusetts, that were rapidly approaching the density and pollution levels of Manchester, London and Liverpool in England. Observers were quick to see rural cemeteries and necessary tonics to the alienation of the modern urban environment. In this respect these naturalistic landscapes anticipated the major urban parks designed by Frederick Law Olmsted, and paralleled the development of romantic suburbs such as Lewellyn Park, the brainchild of Lewellyn Haskell that was designed by A.J. Davis in 1852. (Bender, p. 514). Later to be the home of Davis, it lay only a few miles southwest of his family’s ancestral places in Bloomfield. Cemeteries, like the early picturesque gardens around country houses in suburban environs, were critical to establishing the “middle-landscape” or “middle-state” that Americans sought in contrast to either urban or agricultural settings.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 15

Downing, Davis and the Picturesque in American Landscape Design

What observers called the “picturesque” in architecture and landscape first emerged in Europe during the late 18th century, particularly in England and Germany. England’s leaders in picturesque movement were Humphrey Repton, John Claudius Loudon, and John Nash. Repton published his “red books” on each significant country house scheme, while Loudon wrote books and magazine articles on both architecture and garden design. Nash popularized what came to be called “villas” or smaller country houses for squires and middle class owners. Their works were disseminated widely in the United States, and read with zeal by many Americans.

One such reader was a young nurseryman from Kingston, New York named Andrew Jackson Downing (1815-1852). Downing not only began to disseminate the ideas of the British landscape architects in the young Republic, he also designed country houses and gardens in the Hudson River Valley from his headquarters on the west side of the river. Though he came from Newburgh and was raised among farmers, Downing read extensively and began to write articles for horticultural magazines as a young man working with his brother Charles in Kingston. He quickly became America’s most popular garden writer and began to flourish as a landscape architect (though such a term was seldom used at that time). In 1838 he began his first book on the subject of modern gardens. It was published in 1841 as *A Treatise on the Theory and Practice of Landscape Gardening*, the first of its kind in America. (Schuyler, 2000, p. 1).

Downing needed evocative illustrations for his book, but was not a draftsman or illustrator himself. He found an ideal collaborator in a young painter/architect from New York City, Alexander Jackson Davis. During his twenties Davis made his living doing lithographic illustrations and watercolors, mainly for magazines and books. He was renowned for this work, so Downing would have been familiar with his

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 16

art. Only in the late 1820s did Davis turn more seriously toward architecture, eventually becoming the partner of Ithiel Town in New Haven for nearly a decade. As an artist, Davis was drawn inevitably toward landscape subjects, which were then *de rigueur* among (early) Hudson River painters inspired by older European masters such as Nicolas Poussin and Claude Lorraine. Downing and Davis were familiar with the work of the leading exemplar of this style, Thomas Cole. Their book was an immediate success, selling approximately 9,000 copies in four editions. (Schuyler, 2000, p. 1-2).

Most scholars attribute part of the success of *The Treatise* to Davis's fine illustrations, particularly the architectural drawings of "rural residences," many designed for Downing by Davis himself. Indeed, the two collaborated on the book, *Cottage Residences*, in 1842, expanding on these designs for middle class dwellings in rural settings. With this, and his magnum opus, *The Architecture of Country Houses* (1850), Downing became the first architectural tastemaker in America. His influence was nearly universal; the novelist Catharine Sedgewick averred that "nobody, whether he be rich or poor, builds a house or lays out a garden without consulting" Downing's books. (Schuyler, 2000, p. 2).

Perhaps the most important extant collaboration between Downing and Davis is *Montgomery Place*, near Barrytown, on the Hudson. Though neither designer created the original house and garden on the 242-acre site, both were retained by Mrs. Thomas Barton, a Livingston descendant, for improvements to her estate in the mid-1840s. Downing had previously written that Montgomery Place was among the most beautiful natural landscapes on the river, but he was encouraging his readers to use artistic means to improve such gardens. He got his chance to do so during the summer of 1845, when he was invited to advise Mrs. Barton on the flower gardens. He further enhanced the gardens in 1847, publishing an article on them in his magazine, *The Horticulturalist*. (Haley, 1988, pp. 16-17). While describing the drive around the grounds he might well have been writing about a rural cemetery: "The are numberless lessons here for the landscape gardener; there are an [sic] hundred points that will delight the artist [painter]; there are meditative walks and a thousand suggestive aspects of nature for the poet; and the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 17

man of the world, engaged in a feverish pursuit of gold and glitter, may here taste something of the beauty and refinement of rural life in its highest aspect . . . “ (Haley, p. 53) The essence of picturesque landscape design was this variety of experiences, each cultivating a sense of the sublime. [Photos 47, 48]

It is clear that Davis learned much from his mentor before Downing's untimely death in a boating accident on the Hudson River in 1852. Though not directly associated with many designs for rural landscapes, the architect had a sensibility for the picturesque that was evident in nearly everything he designed, particularly when represented in his unique renderings. During the 1850s, and later in the 1870s, Davis was often occupied with designing for his devoted patron, Lewellyn Haskell, in West Orange. His first summer house for himself, Wildmont, was designed as early as 1856. In 1857 he created the craggy gate lodge for Lewellyn Park, still extant. In 1858 he designed a speculative house, called “Arcadia” (demolished) that reinforced his commitment to the unification between architecture and landscape.

Notable Figures and Groups Interred in the Bloomfield Cemetery

The Presbyterian Church burial ground in Bloomfield was a resting place for many veterans of the Revolutionary war, as might be expected for an Essex County town that had a significant 18th century population. Many names belong to the prominent families that helped to found Bloomfield, including members of the Dodd, Davis, Baldwin and Ward clans. Officers interred in the “Old Ground” included Captain Isaac Harrison (1757-1823) in Lots 22 and 23, Captain Jesse Baldwin (1754-1805) in Lot 51, Captain William Crane (1757-1832) in Lot 112, and Captain John Collins (1754-1806) in Lot 64. Others among the 32 marked burials were generally enlisted men. [Photo 8] Moreover, the cemetery also has a large number of Civil War veterans from the town, many marked with elaborate symbols of valor and patriotism [Photo 9].

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 18

More importantly, Bloomfield Cemetery contains the remains of a large number of political, cultural and civic leaders who contributed to the growth of the nation over a period of three centuries. The following short biographies represent a few of the most important among this group.

Randolph Silliman Bourne (1886-1918) is one of many nationally significant cultural figures buried in the Bloomfield Cemetery. A native of Bloomfield, he was valedictorian and senior class president in the high school's class of 1903, despite a nearly crippling spinal deformity and facial birth defects. His alcoholic father left his family when Bourne was a boy, so he was raised by his mother and a devoted aunt. At Columbia University he distinguished himself as a scholar, receiving a B.A. in 1912 and an M.A. in Sociology in 1913. The young man developed lasting relationships with many progressive leaders teaching at Columbia, including John Dewey, Charles Beard, and James Harvey Robinson. This led to his first opportunities as a journalist and critic—he wrote essays for the *Atlantic Monthly* and published a well-regarded book, *Youth and Life* (1913) that caught the attention of other progressive intellectuals.

Following a year abroad after Columbia, Bourne joined the staff of *The New Republic*, Herbert Croly's new "journal of opinion." There he became a literary and cultural critic more akin to today's intellectuals than to typical journalists of the *fin de siècle* in America. He published two books on education, championed social realists such as Theodore Dreiser, and spoke out against America's involvement in the First World War. His famous writings in the journal, *Seven Arts*, "A War Diary" (September 1917) and "Twilight of Idols" (October 1917), were revered during the Vietnam War but could not be tolerated during the patriotic years of Woodrow Wilson's presidency. Bourne fell out of favor with editors and entered a period of eclipse. While working on an ambitious essay, "The State," he succumbed to the horrible influenza epidemic that swept the country, dying just short of his 33rd birthday. His contemporary Van Wyck Brooks called him "the flying wedge of the younger generation." [Photo 27]

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 19

Like Bourne, **William Batchelder Bradbury** (1816-1868) played a significant role in America's artistic development before the nation reached cultural maturity in the 20th century. Bradbury was born in Maine but grew up in Boston, studying music at the Boston Academy and singing in the church choir of Lowell Mason, one of the country's first professional composers. At that time there were few formal music schools, and singing was often taught using rudimentary hymn collections and "shape note" manuals such as the *Southern Harmony*. Bradbury resolved to change this. After moving with his young family to Brooklyn, New York, he organized music festivals, taught singing classes for children, and developed the music program at the First Baptist Church. He published his first book in 1841, *The Young Choir*, and joined with Thomas Hastings, another hymn composer, in issuing several other collections of original vocal music for religious uses.

Recognizing the need for greater sophistication in his compositions, he sailed for Europe in 1847, settling in Leipzig. There he met Felix Mendelssohn, Franz Liszt, Clara and Robert Schumann. He stayed for two years, studying and filing stories for the *New York Observer* and *New York Evangelist*. Upon his return to the U.S. he collaborated with Hastings, Mason and George Root to form the first school for music teachers in the country, The Normal Musical Institute, in New York City. He began a music publishing company and also starting manufacturing high quality pianos. Soon he was a successful businessman as well as a hymn composer and educator. He published numerous hymn collections, eventually selling over three million books. His piano company eventually merged with Knabe.

Bradbury's most lasting contribution to American music was his large output of hymns and "Sunday School Melodies" for children. He believed that singing taught children discipline and developed their creativity, in addition to bringing them closer to God. His famous hymn, "Jesus Loves Me," captures the essential simplicity and directness of his approach. His song collections were issued in pocket size (5 by 6 inch) books that sold for only 25 cents, facilitating their use in churches and schools. He died in his home in Montclair, N.J. in 1868, as a result of respiratory complications. [Photo 30]

Charles Tomlinson Griffes (1884-1920) also composed influential music that helped to change Americans' musical taste, albeit during a period of increasing modernity and avant-garde fervor. Born in

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 20

Elmira, New York, he studied piano in Europe from 1903 to 1907; one of his composition teachers was Engelbert Humperdinck. Like Bradbury, he came under the influence of European ideas and resolved to bring them with him to his home country. In 1907 he began teaching music at the Hackley School in Tarrytown, New York, and took advantage of its proximity to New York City, where he continued to develop his compositional ideas.

Griffes became one of America's first musical free spirits, turning away from the German-Romantic traditions of the academy and towards impressionism and imagistic symbolism. His contemporaries, Edward MacDowell and Amy Beech, were also looking in new directions, long before Charles Ives emerged as a force after World War I. His Piano Sonata (1912) sounds more like Scriabin or Debussy than like any American composition of its time. He was also drawn to the exotic scales of Middle Eastern, Japanese, and Chinese music. His orchestral pieces employ oriental themes and were often orchestrated with thick textures of percussion and exotic instruments. A breakthrough came with his *Poem for Flute and Orchestra* of 1918, which impressed Leopold Stokowski and brought increased performances of his music.

Sadly, Griffes's life was cut short by a bizarre medical misdiagnosis. In 1919 he contracted pleurisy and was forced to bed at the Hackley School infirmary. Students there, scared by the recent influenza epidemic, spread rumors that he had contracted tuberculosis. He was sent to a nearby sanatorium for consumptive patients, but did not belong among its seriously ill and contagious occupants. He grew depressed and suffered through a botched lung operation in which surgeons left a piece of metal in his chest. He died at the age of 35 of a hemorrhage caused by lacerations from the metal shard. Critics lamented his passing after such a short but brilliant career.

Charles Warren Eaton (1857-1937) was an American painter associated with "tonalism" and the American Impressionists of the early 1900s. He was born in Albany, and his family's limited income forced him to begin working in a dry good store at age nine. In his early twenties he took up painting,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 21

and moved to New York in 1879 to pursue studies at the Art Students' League and National Academy of Design.

His major works were painted during the 1890s and early 1900s, when he exhibited regularly in New York and Paris. A friend and admirer in his studio building was George Inness, who also painted landscapes with a limited palette of muted tones. Eaton was an excellent watercolorist as well as an oil painter. His familiar subjects, pastures, trees and a small patch of water or stone fence, earned him the epithet "the pine tree painter."

His reputation began to wane at the end of the 1920s, and he decided to retire at his home in Bloomfield, New Jersey, where he had resided since the 1880s. He never married, and spent his final years with his sister and his niece.

Louis Michel Francois Chabrier de Peloubet (or simply Chabrier Peloubet) was born in Philadelphia on February 22, 1806. He spent his childhood and adolescence in New York City, as well as Athens, Hudson, and Catskill, New York. There he learned the trade of making musical instruments, and while quite young he set up business for himself in New York City. He was married April 27, 1829, to Miss Harriet Hanks. Their four elder children were born in New York City. In 1836 they moved to Bloomfield, where Chabrier became a respected and honored citizen. He continued to manufacture flutes and other woodwind instruments till 1849, when he changed his business and commenced the manufacture of cabinet organs, a popular parlor instrument in the Victorian era. He remained in that business with his son Jarvis until his death on Nov. 30, 1885.

John Franklin Fort (1852-1920) was a prominent Republican politician who became New Jersey's 33rd governor in 1908, preceding Woodrow Wilson, elected in 1912. He was born in Pemberton, New Jersey on March 20, 1852 and eventually earned a law degree in Albany, New York. Following a successful career as an attorney, Fort served on the bench in the First District Court in Newark, leaving in 1886 to

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 22

pursue politics. A delegate to the Republican National Convention in 1884 and 1896, he became a fixture in both state and national politics during the years of Theodore Roosevelt's rise to power. After leaving the governor's office President Woodrow Wilson appointed him to the Federal Trade Commission, on which he served until his death in West Orange at age 68. [Photo 29]

James Newbegin Jarvie (1853-1929) was the son of a Scottish textile designer who came to the United States with his family in 1855. Jarvie attained early success as a businessman, becoming a partner in the coffee- and sugar-importing firm of Arbuckle Brothers in New York. He lived in Bloomfield and was a leading citizen of the city during the height of his business career. At 53, he retired to devote himself to his philanthropic and other personal interests.

In 1909, he married Helen Vanderveer Newton. Tragically, she died three years later in a boating accident. They had no children, and he never remarried.

An ardent Christian philanthropist who contributed generously to social, civic, cultural, and religious organizations throughout his life, Jarvie became increasingly concerned with the problems of older persons. Mr. Jarvie was particularly responsive to those elderly people of culture and accomplishment who endured financial hardships as they grew older, but were too proud to reveal their struggles and loneliness to traditional sources of aid. When the plight of such individuals was brought to his attention, and requests for his assistance mounted, he took it upon himself to establish a unique organization to help older people maintain the quality of their lives. First incorporated as the Commonweal Fund in 1925, it was later renamed the Jarvie Commonweal Fund and is now commonly known as the Jarvie Commonweal Service. [Photo 28]

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bloomfield Cemetery

Name of Property

Essex, New Jersey

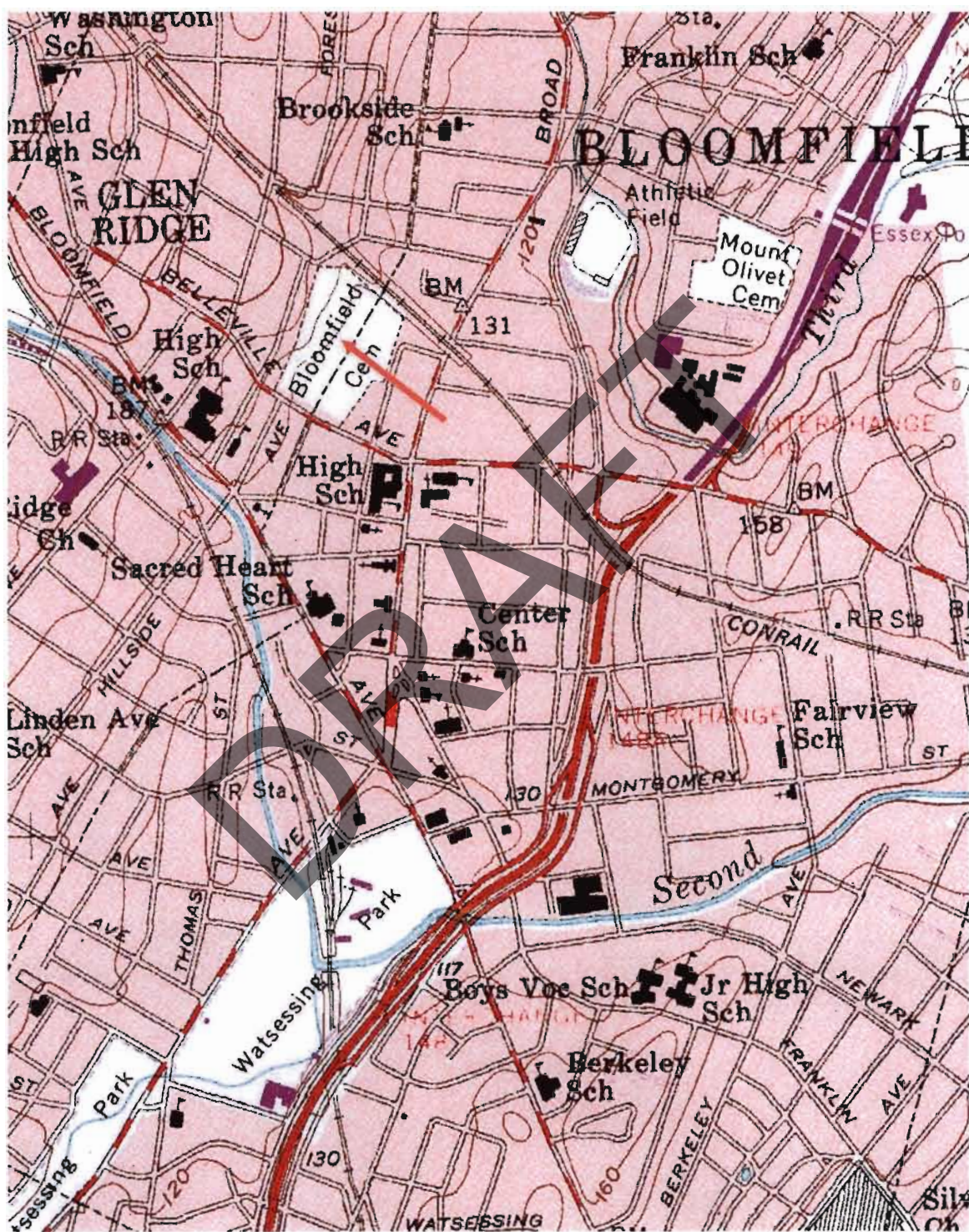
County and State

Name of multiple listing (if applicable)

Section number 8 Page 23

Roy F. Nichols (1896-1973) was born in Newark, New Jersey, to Franklin Coriell and Annie Cairns Nichols. He graduated from Rutgers University in 1918 and completed a Master of Arts degree from Rutgers in 1919. He was a fellow at Columbia University from 1920 to 1921, and an instructor in history at Columbia from 1921 to 1925. He completed a PhD degree from Columbia in 1923. In 1925 he was appointed assistant professor of history at the University of Pennsylvania, where he taught until 1966, becoming professor of history. He also was Dean of Graduate School of Arts and Sciences (1952-66), and Vice Provost at Pennsylvania (1953-66). He was a visiting professor at Columbia (1944-45), Pitt Professor of American History and Institutions at Cambridge University (1948-49), and Stanford University (1952). In 1962 he was Fulbright lecturer in India and Japan. Jeanette P. Nichols (1890-1982) collaborated with her husband on a number of publications. [Photo 25]

BLOOMFIELD CEMETERY NOMINATION
MAPS

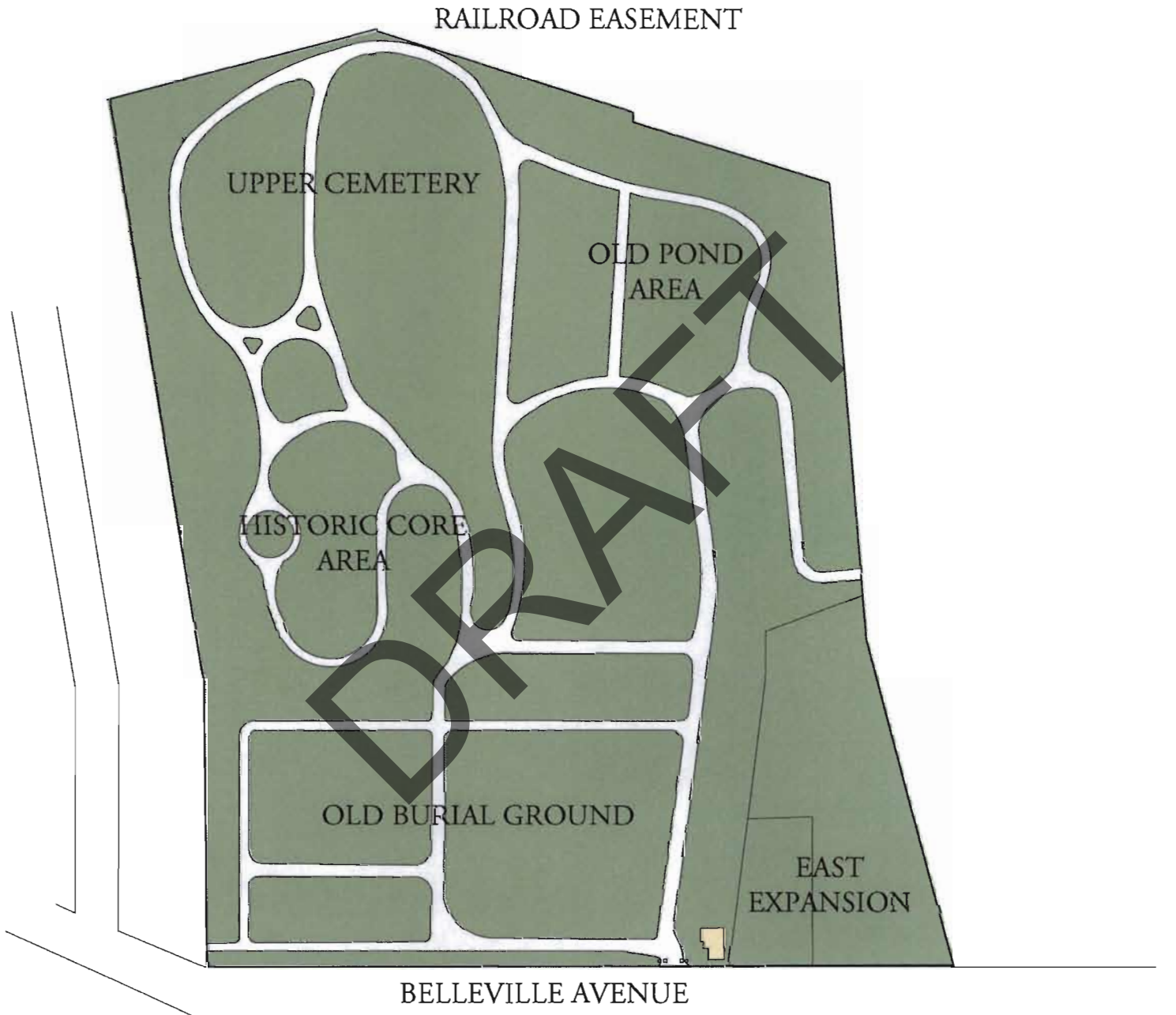


MAP 1. USGS detail map showing Bloomfield Cemetery. Rutgers University Historic Maps Collection.



Bloomfield Cemetery
383 Belleville Avenue, Town of Bloomfield, County of Essex
Zone 18N 567660mE 4517118mN

SITE PLAN 5



Bloomfield Cemetery Today

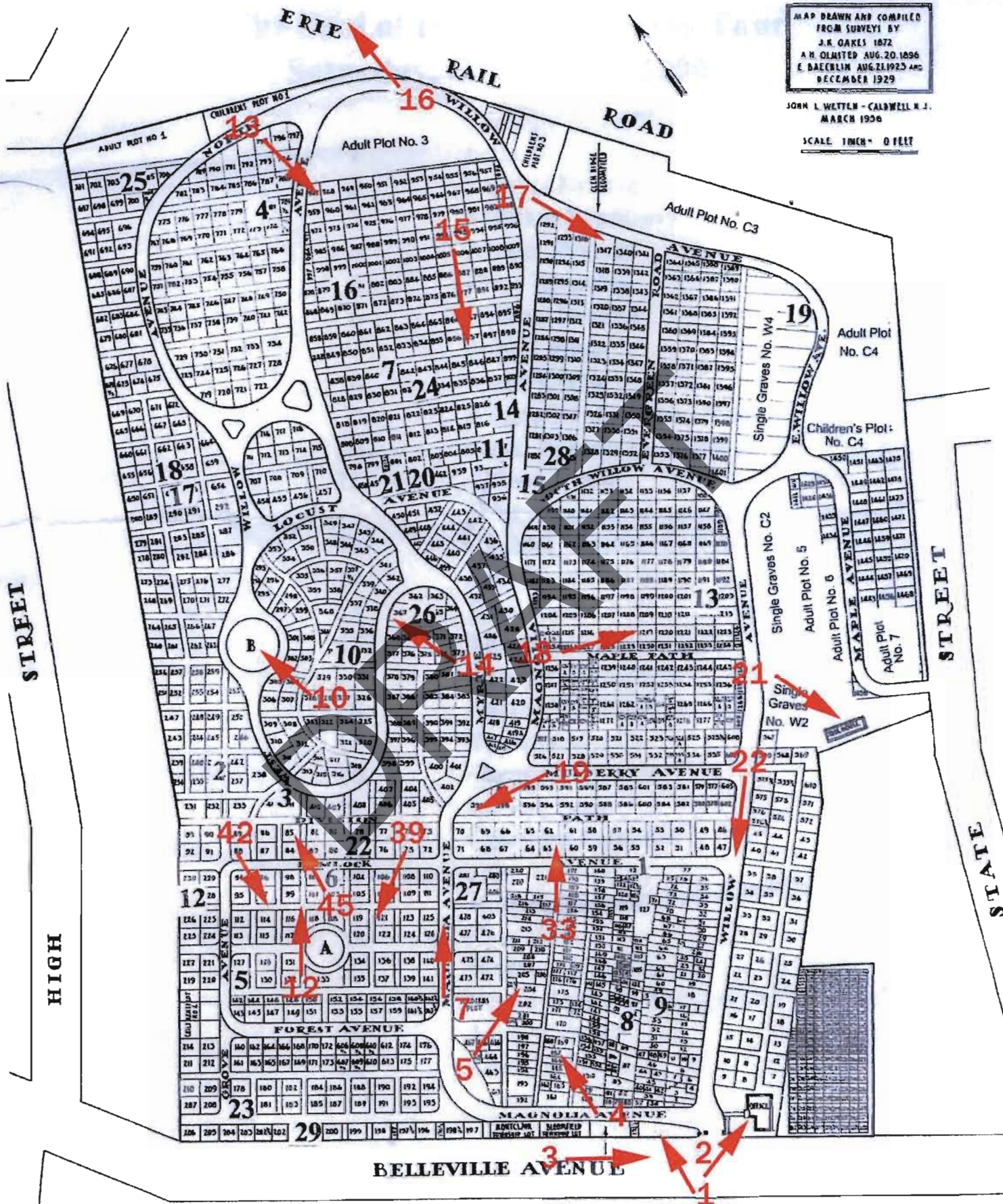
Map 4. Plot Plan of Bloomfield Cemetery from latest site survey. Courtesy of the Bloomfield Cemetery Company.

GLEN RIDGE AND BLOOMFIELD
ESSEX COUNTY NEW JERSEY

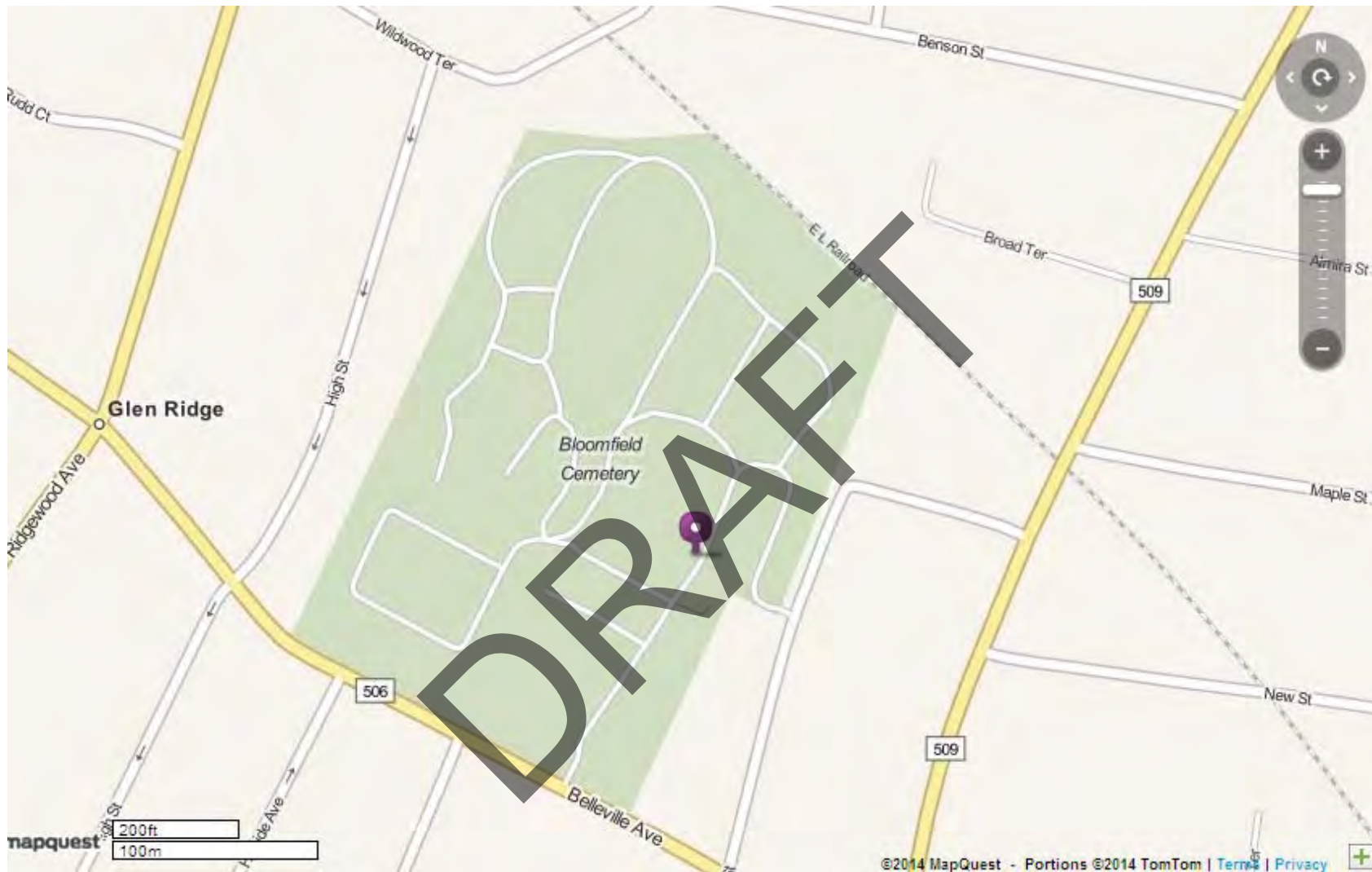
MAP DRAWN AND COMPILED
FROM SURVEYS BY
J. K. OAKES 1872
A. H. OLIMTED AUG. 20, 1896
E. BAERBLIN AUG. 21, 1925 AND
DECEMBER 1929

JOHN L. WETTER - CALDWELL & J.
MARCH 1936

SCALE 1 INCH = 80 FEET



MAP SHOWING LOCATIONS OF
LAND AND ADULT PLOTS



Bloomfield Cemetery
383 Belleville Avenue, Town of Bloomfield, County of Essex
Zone 18N 567660mE 4517118mN

by J. C. Sidney
1850

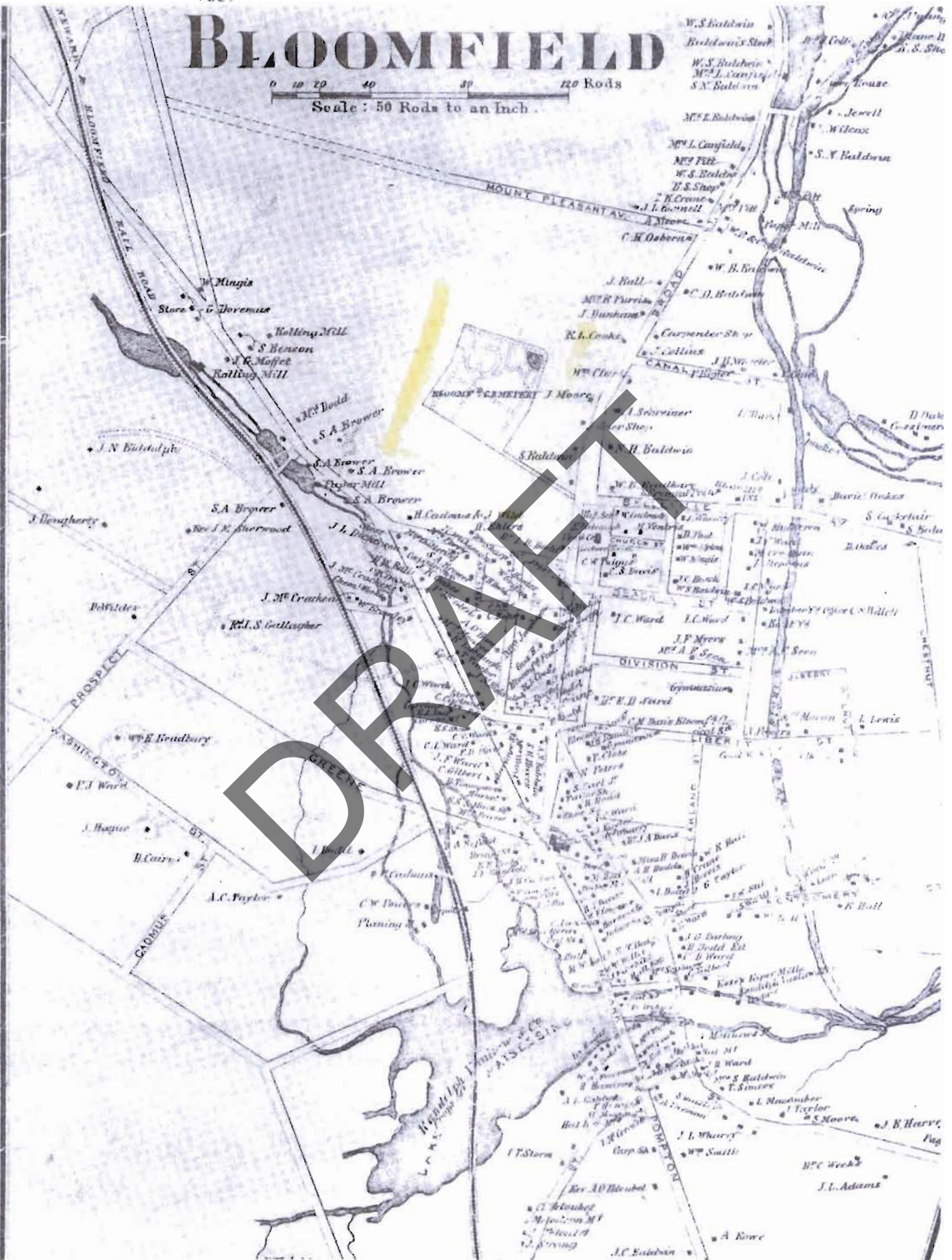
PHOTOGRAPHED IN 1975
by G. Luedemann



MAP 8 - COURTESY OF BLOOMFIELD HISTORICAL SOCIETY

BLOOMFIELD

0 10 20 40 60 80 100 120 Rods
Scale: 50 Rods to an Inch.





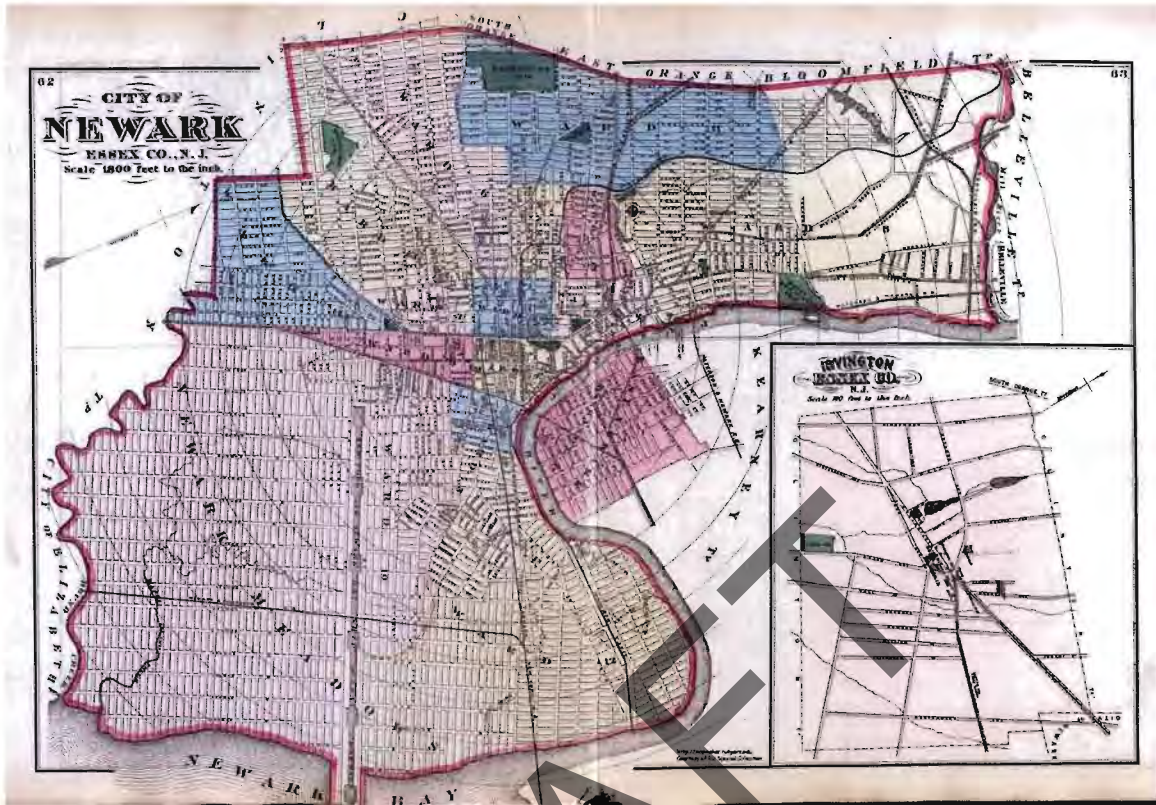
Map 6. Detail from 1856 Map of Bloomfield, Bloomfield Historical Society. Courtesy of Fred Branch. The cemetery is at the upper left.

BLOOMFIELD, MONTCLAIR and BELLEVILLE
by James Hughes
1871

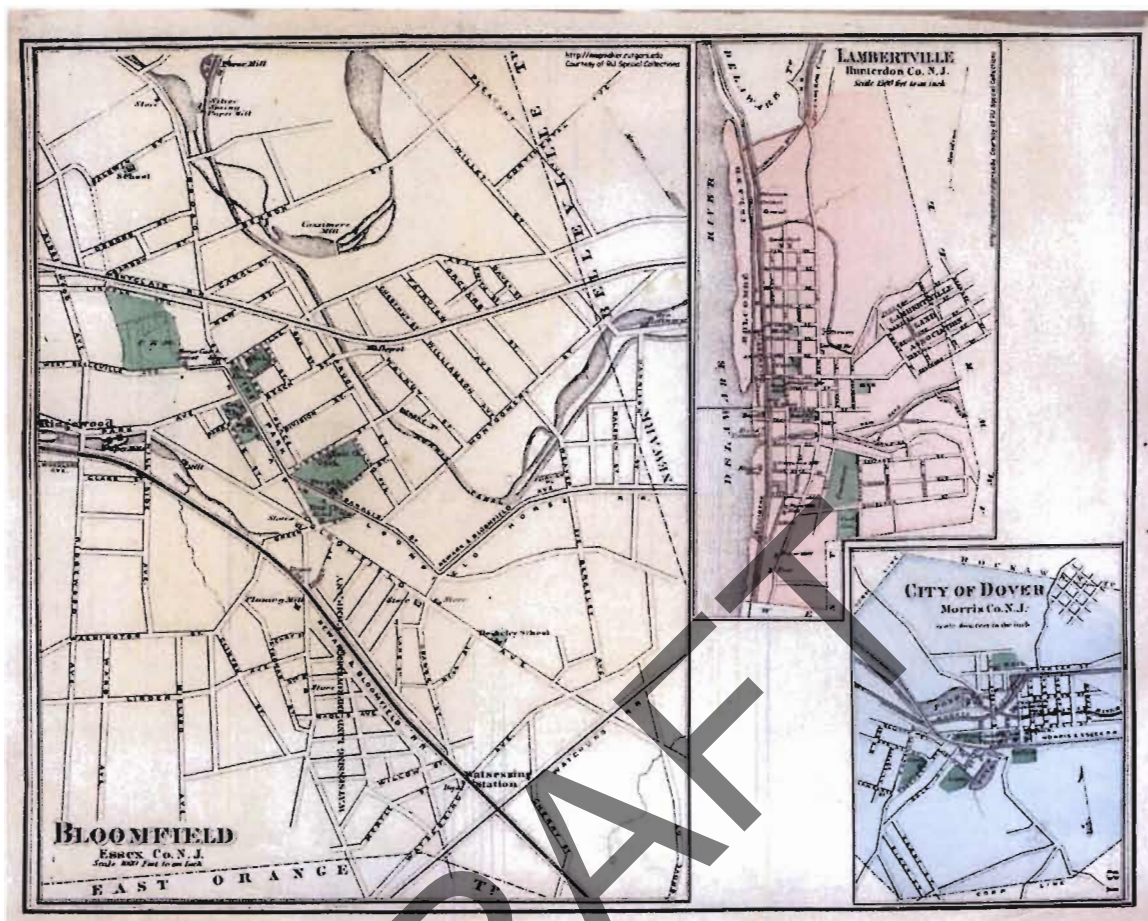
PHOTOGRAPHED IN 1975
by G. Luedemann



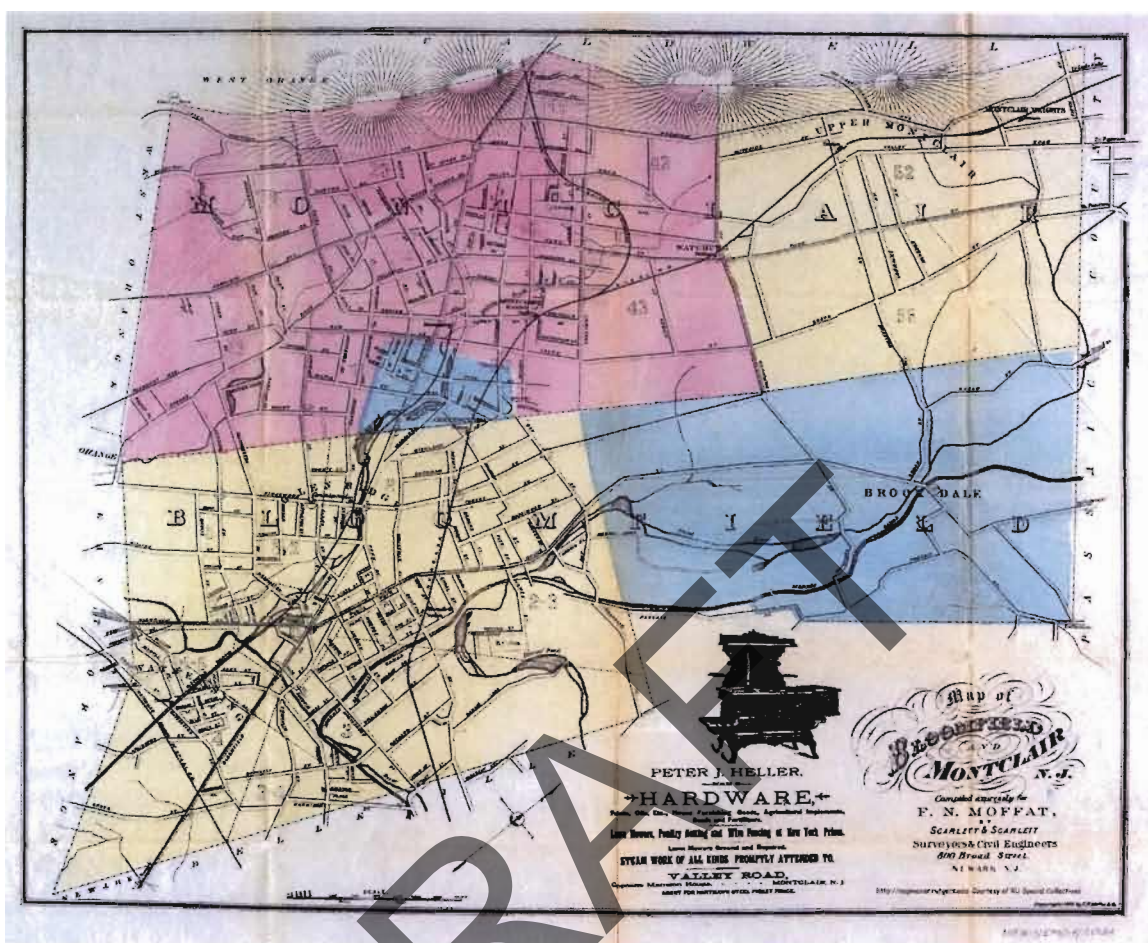
MAP 10 - COURTESY OF BLOOMFIELD HISTORICAL SOCIETY



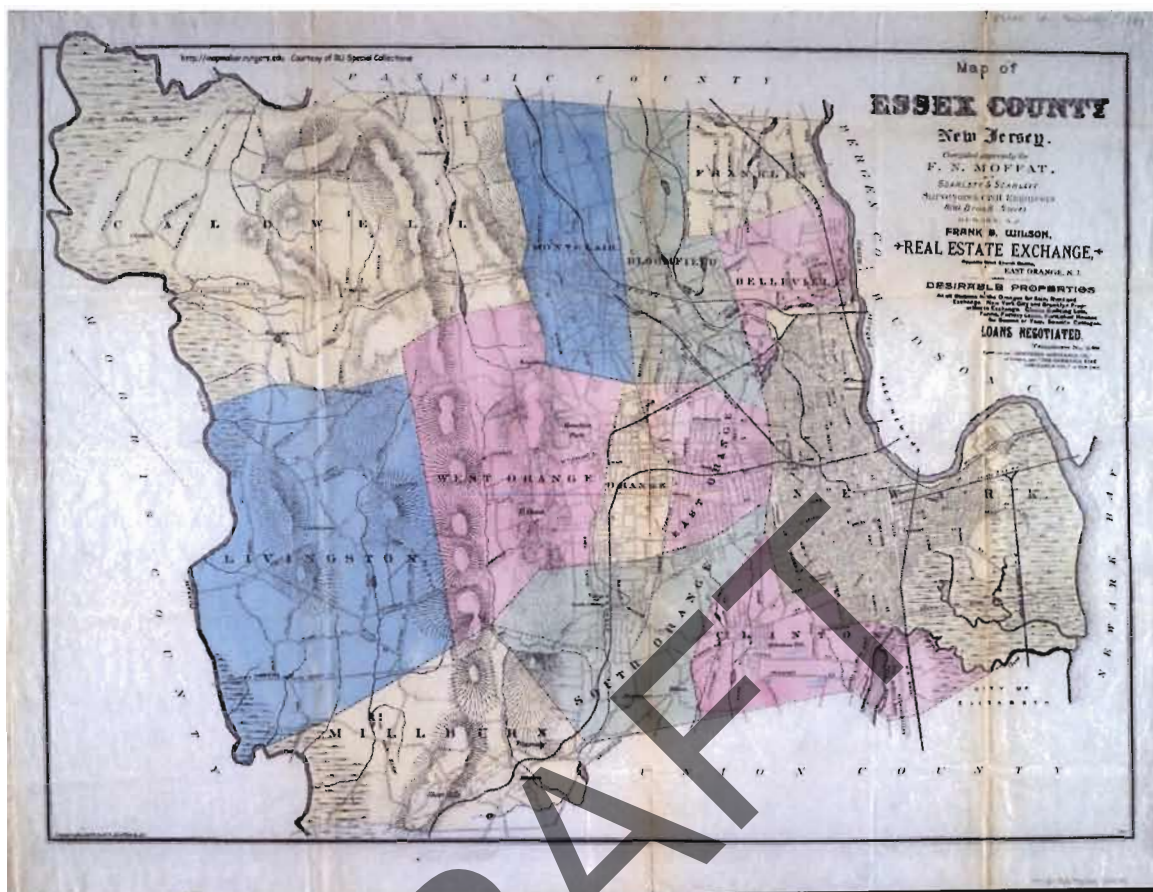
Map 7. City of Newark, Essex County, N.J. 1872. Rutgers Univ. Historic Maps Collection. Both Fairmount Cemetery (upper center) and Mount Pleasant Cemetery (middle right) are shown.



Map 3. 1872 Atlas Map of Bloomfield with Lambertville and Dover. Rutgers Univ. Historic Maps Collection.



Map 2. "Map of Bloomfield and Montclair," F. N. Moffat, 1889. Rutgers Univ. Historic Maps Collection.



Map 5. Essex County, 1889, F. N. Moffat. Rutgers Historic Map Collection.

SITE PLAN 1



Bloomfield Cemetery as
it was in 1800

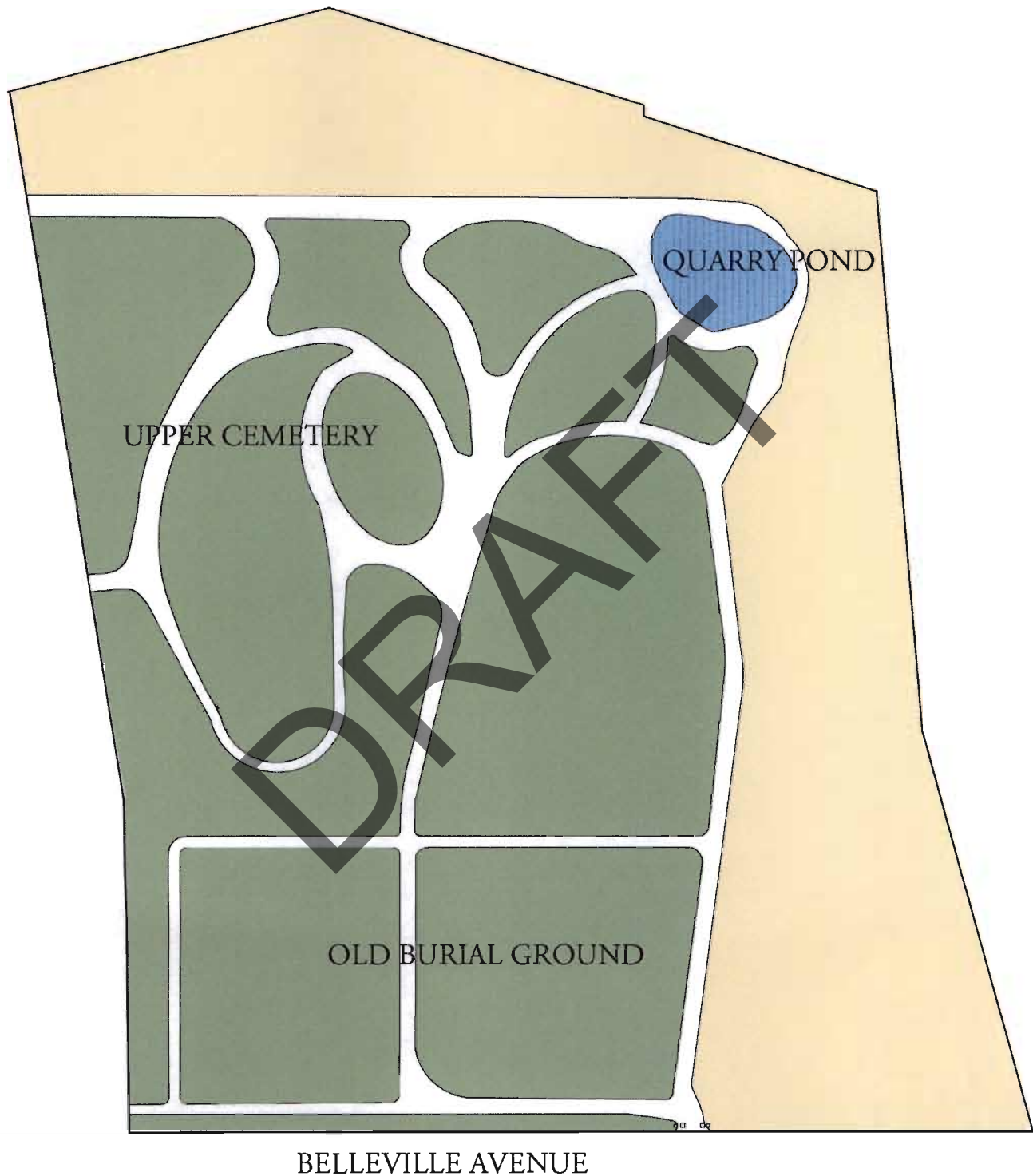
SITE PLAN 2



BELLEVILLE AVENUE

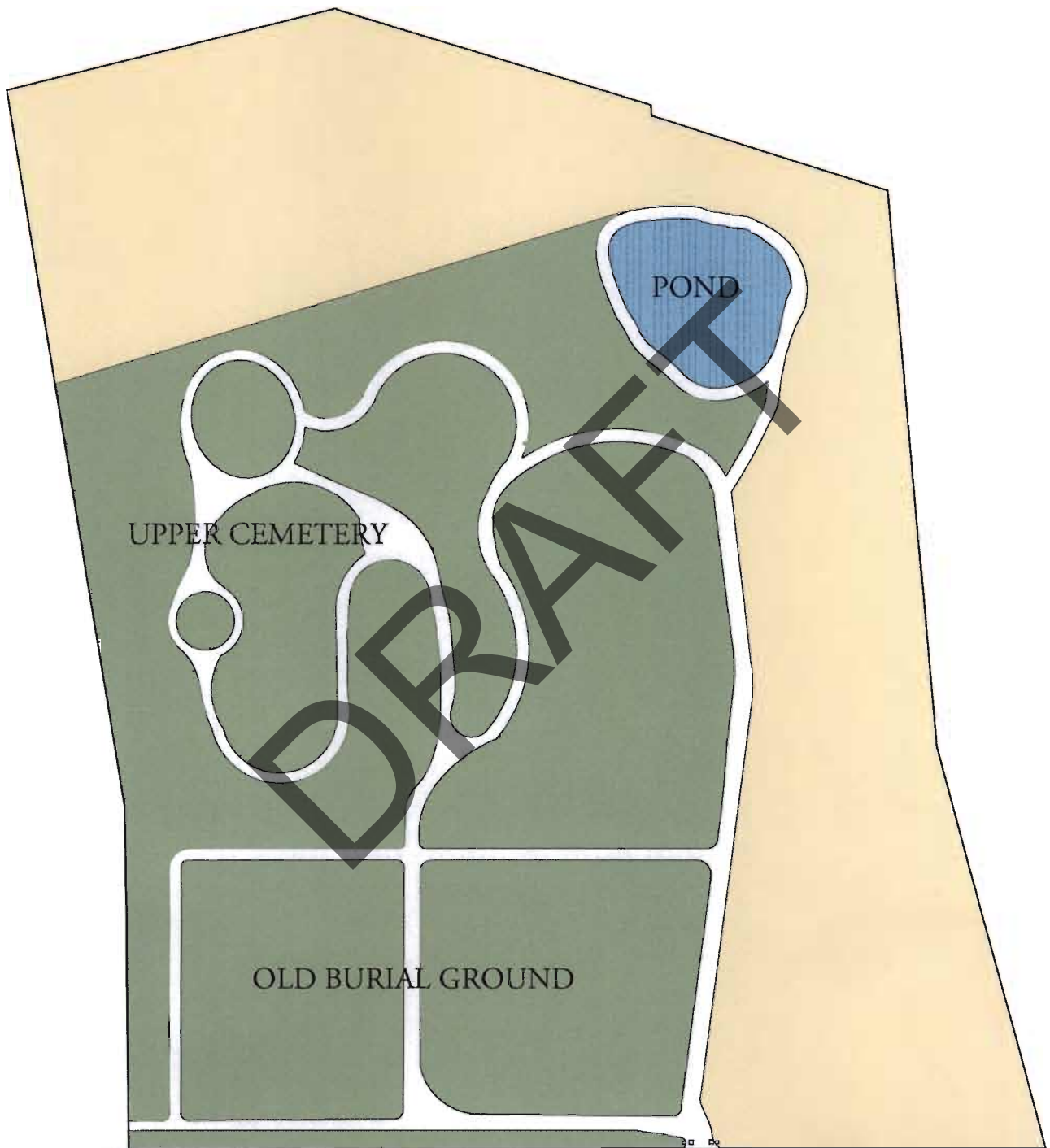
Bloomfield Cemetery prior
to incorporation as a rural cemetery

SITE PLAN 3



Bloomfield Cemetery as
depicted in 1856 maps

SITE PLAN 4



BELLEVILLE AVENUE

Bloomfield Cemetery as
depicted after 1875

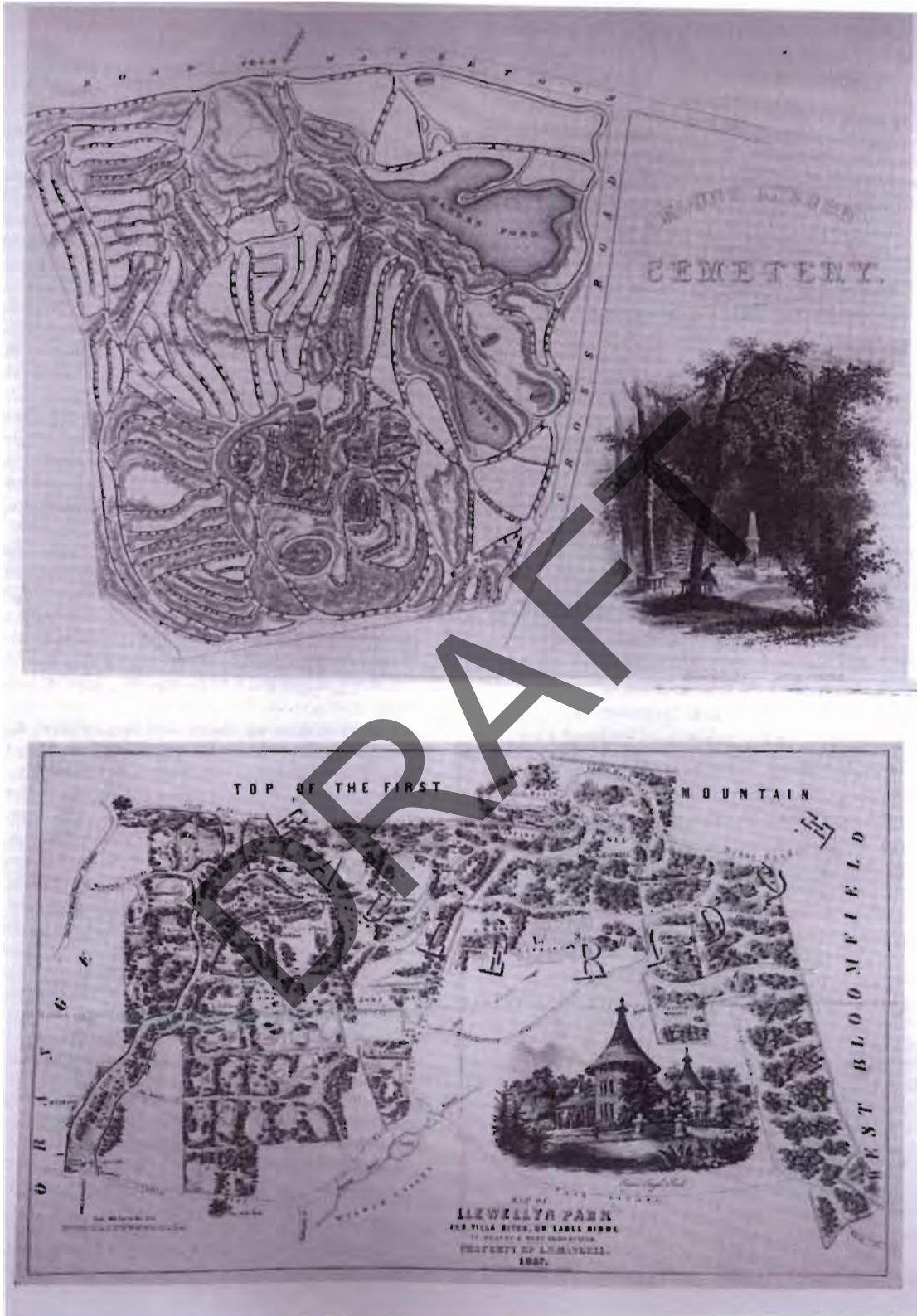


Fig. 39. Plans of Laurel Hill Cemetery and Llewellyn Park (Bender, Bibliography).

Figure 2.24.

John Notman, Laurel Hill Cemetery Chapel, 1836. Demolished. At left, William Strickland, Alfred Theodore Miller Monument, ca. 1840–41. Antonio Zeno Shindler, Episcopal Cemetery, Philadelphia, 1850s, opaque watercolor, 13 1/4 x 17 1/4 in. (33.3 x 43.8 cm). Gift of Maxim Karolik [50.3872]. Courtesy Museum of Fine Arts, Boston. Reproduced with permission. © 2000 Museum of Fine Arts, Boston. All rights reserved



Fig. 40. Gothic Chapel at Laurel Hill Cemetery by John Notman (demolished), from Maynard (Bibliography).

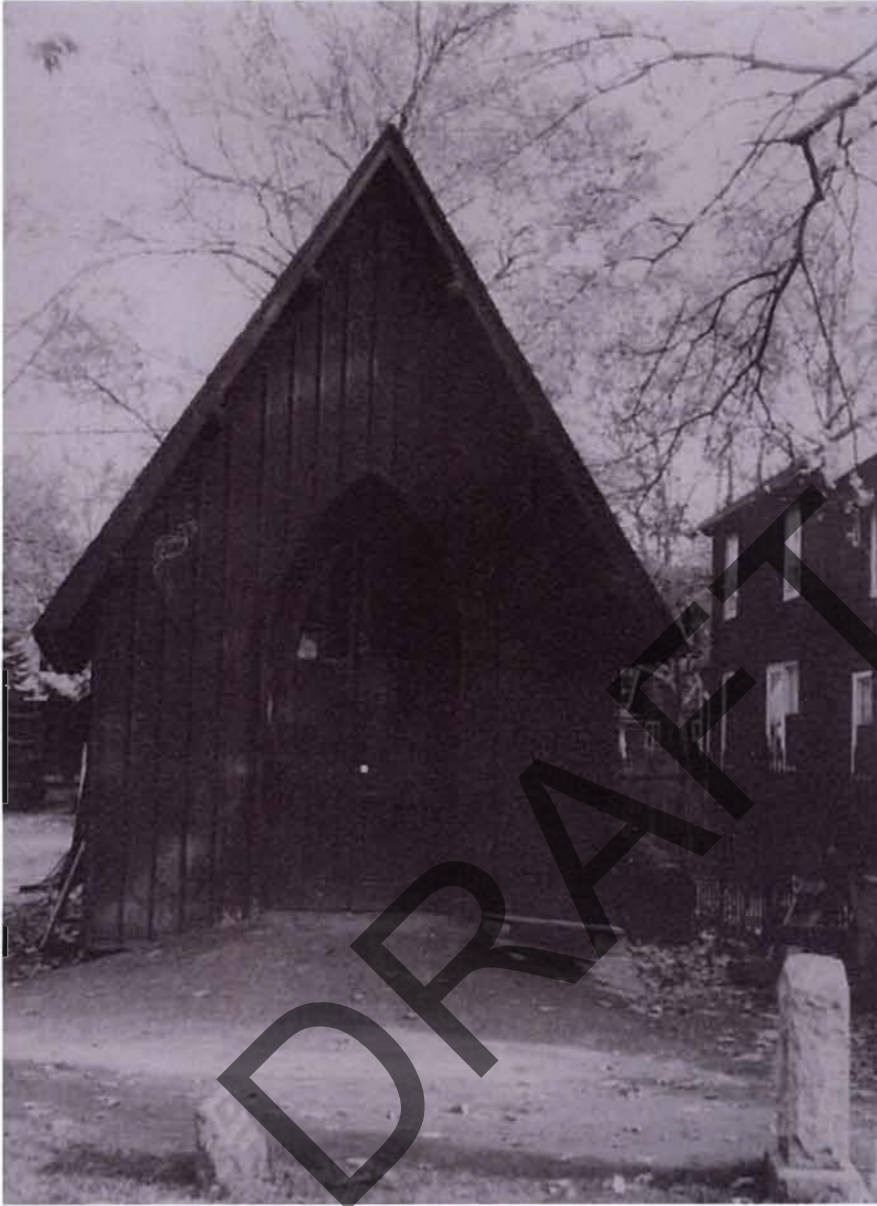


Fig. 31. A.J. Davis's gatehouse, c. 1880, now demolished. Courtesy of Bloomfield Cemetery Company.

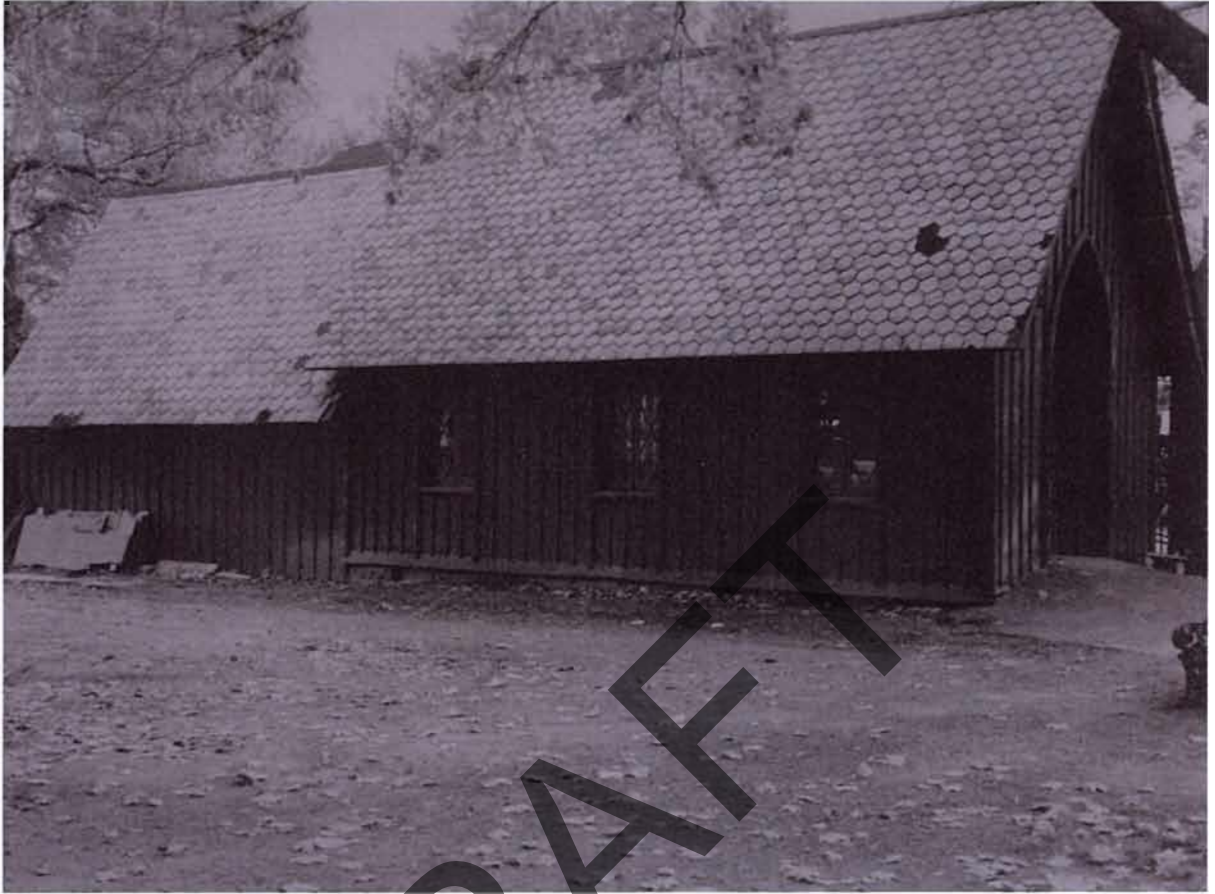


Fig. 32. Side view of the old gatehouse.



Fig. 34. Henry Austin's Egyptian gate, Grove Street Cemetery, New Haven, CT. HABS Photo.

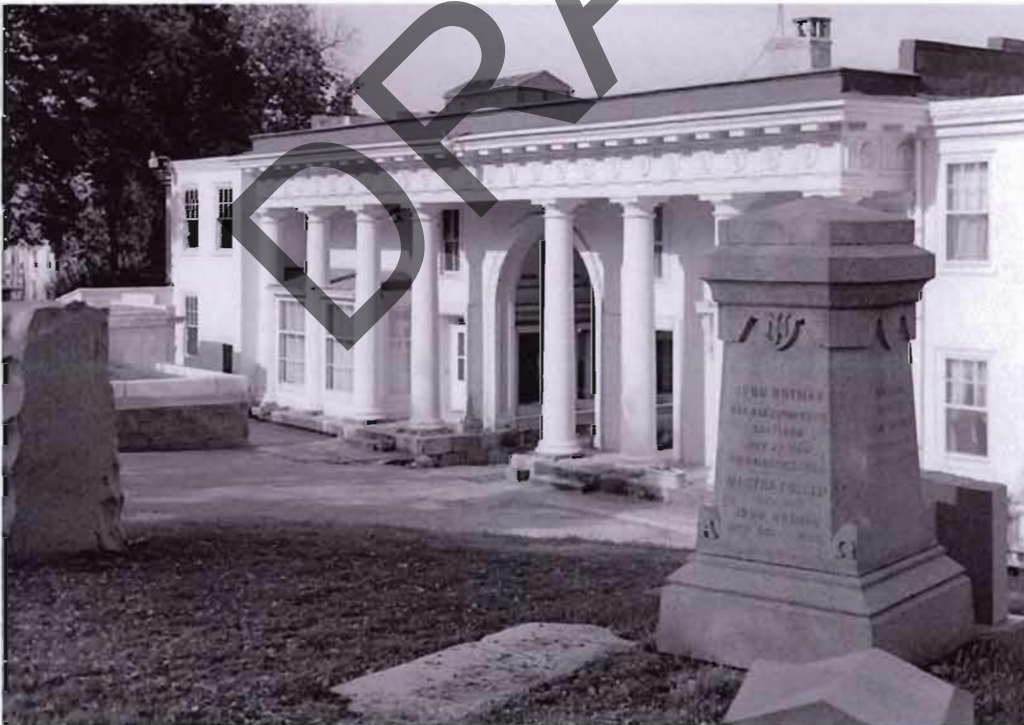


Fig. 35. John Notman's Classical Gatehouse at Laurel Hill Cemetery, Philadelphia. HABS photo.



Fig. 36. Typical Gothic grave markers and landscape at Laurel Hill Cemetery, Philadelphia. HABS Photo.



Fig 37. Thomas Stent. Gatehouse for Mount Pleasant Cemetery, Newark, NJ. HABS photo.



Fig. 38. John Opdyke mausoleum, Mount Pleasant Cemetery, Newark. HABS Photo.

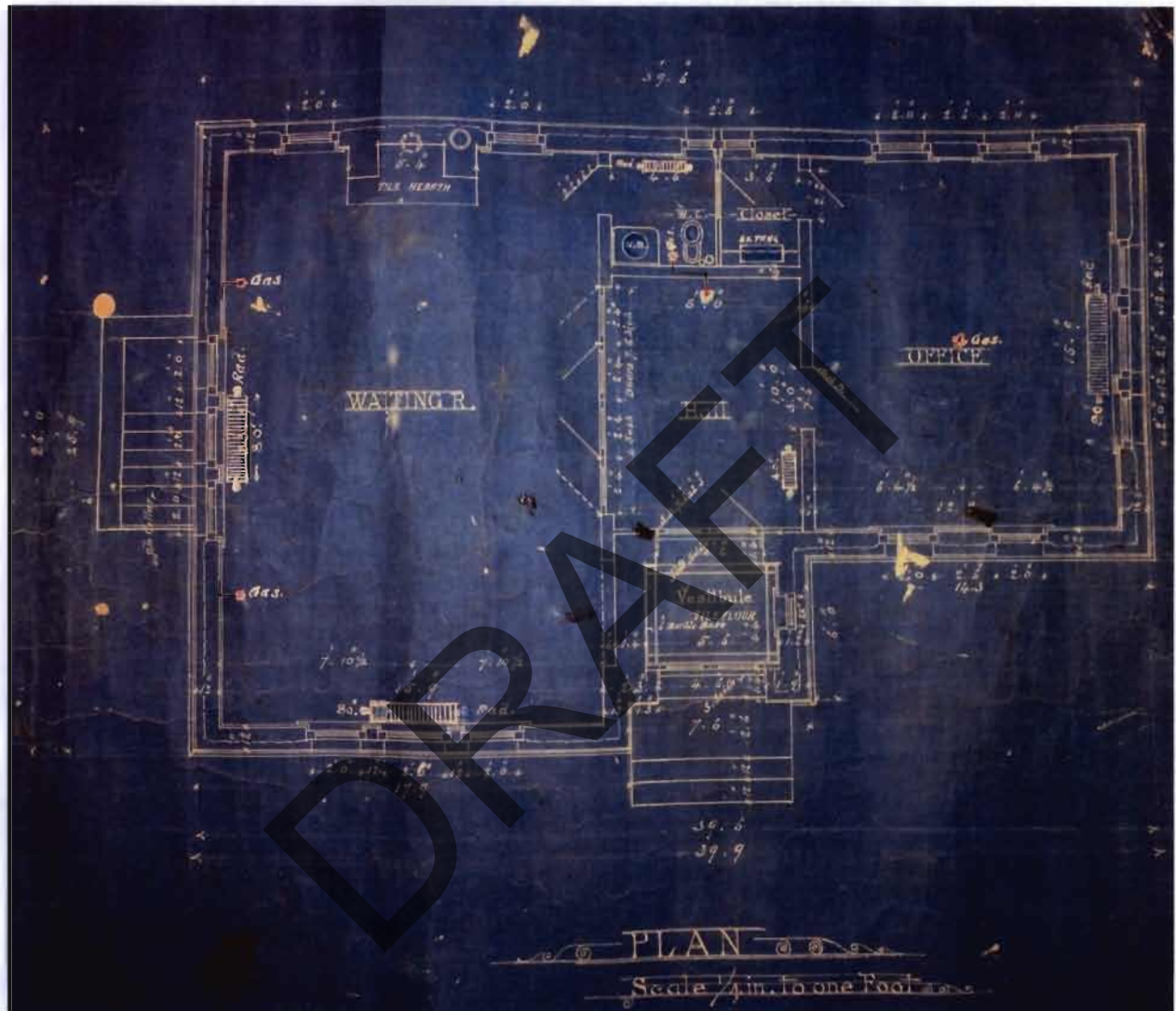


Fig. 46 Plan of new gate house by M.J. Fitz Mahoney



PLATE 5

Fig. 47. Sketch of Montgomery Place Gardens, by A.J. Davis.



Fig. 48. Sketch of gazebo at Montgomery Place, by A.J. Davis.



Bloomfield Cemetery, Essex County
Photo # 1



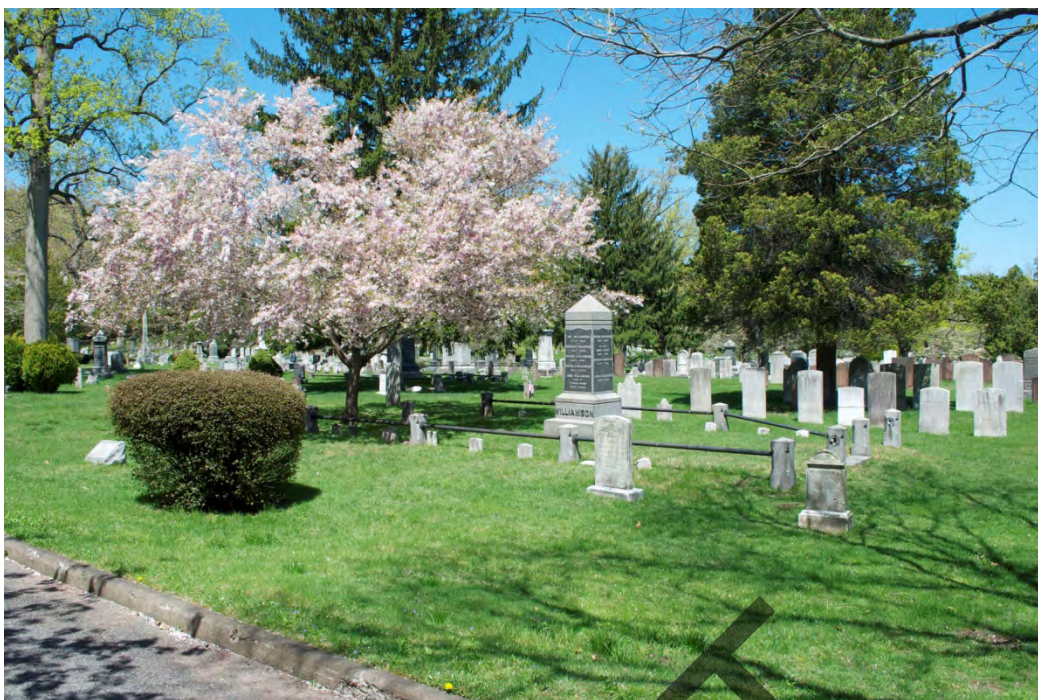
Bloomfield Cemetery, Essex County
Photo # 2



Bloomfield Cemetery, Essex County
Photo # 3



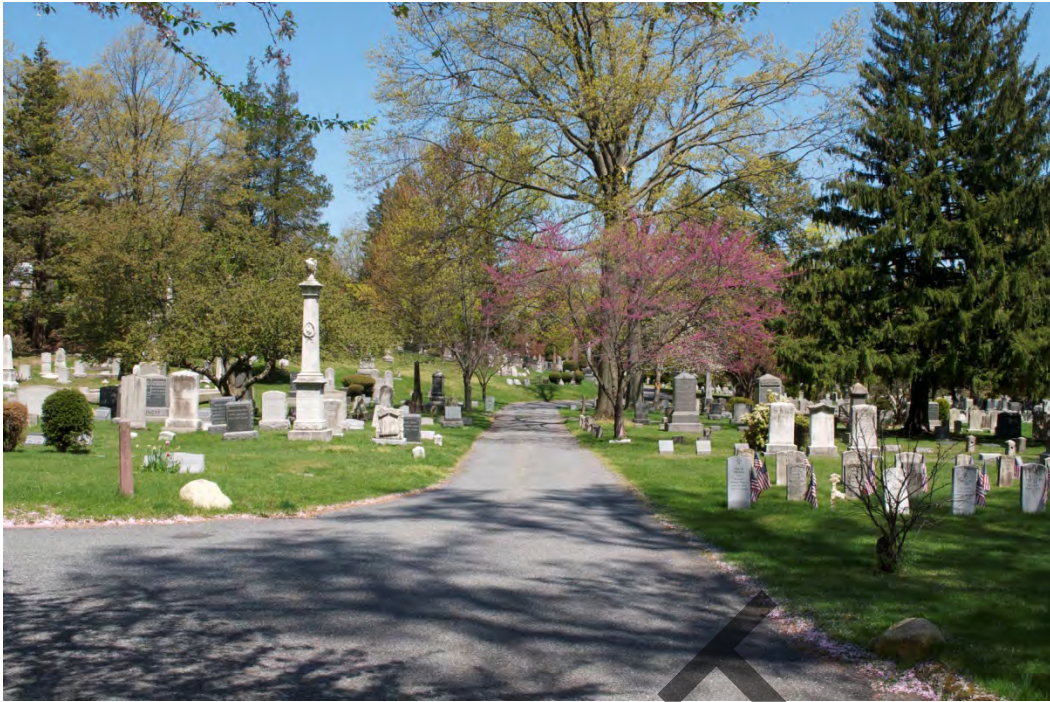
Bloomfield Cemetery, Essex County
Photo # 4



Bloomfield Cemetery, Essex County
Photo # 5



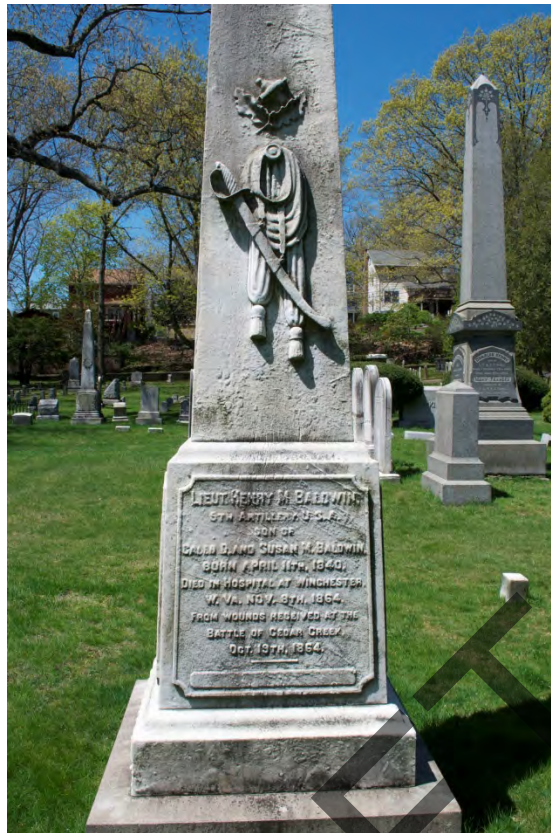
Bloomfield Cemetery, Essex County
Photo # 6



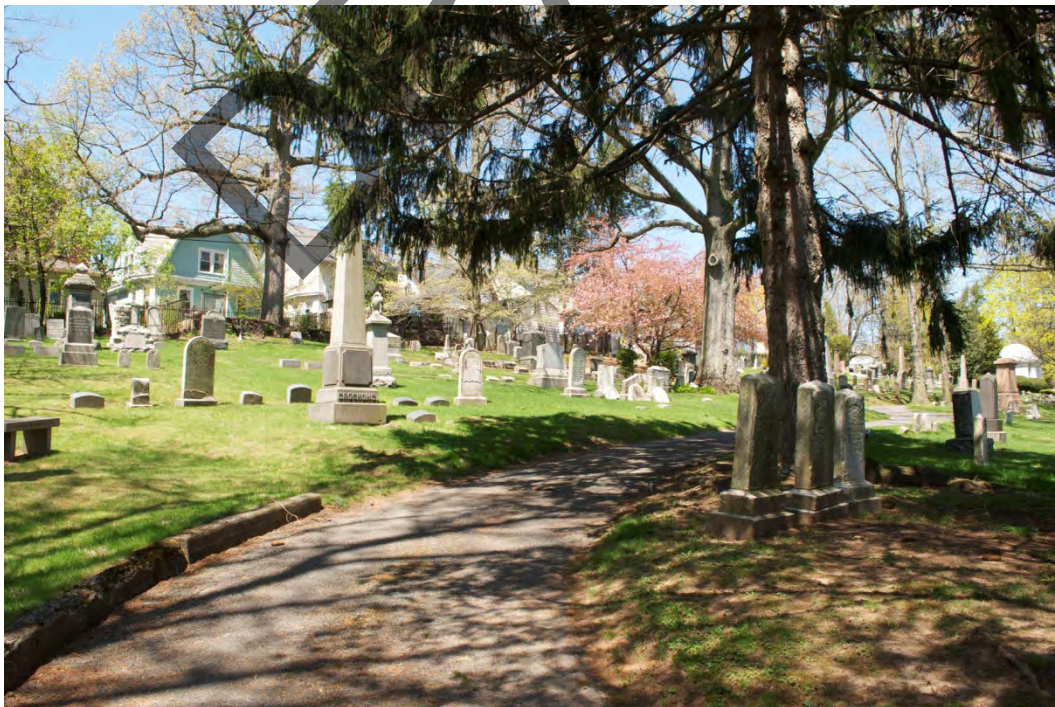
Bloomfield Cemetery, Essex County
Photo # 7



Bloomfield Cemetery, Essex County
Photo # 8



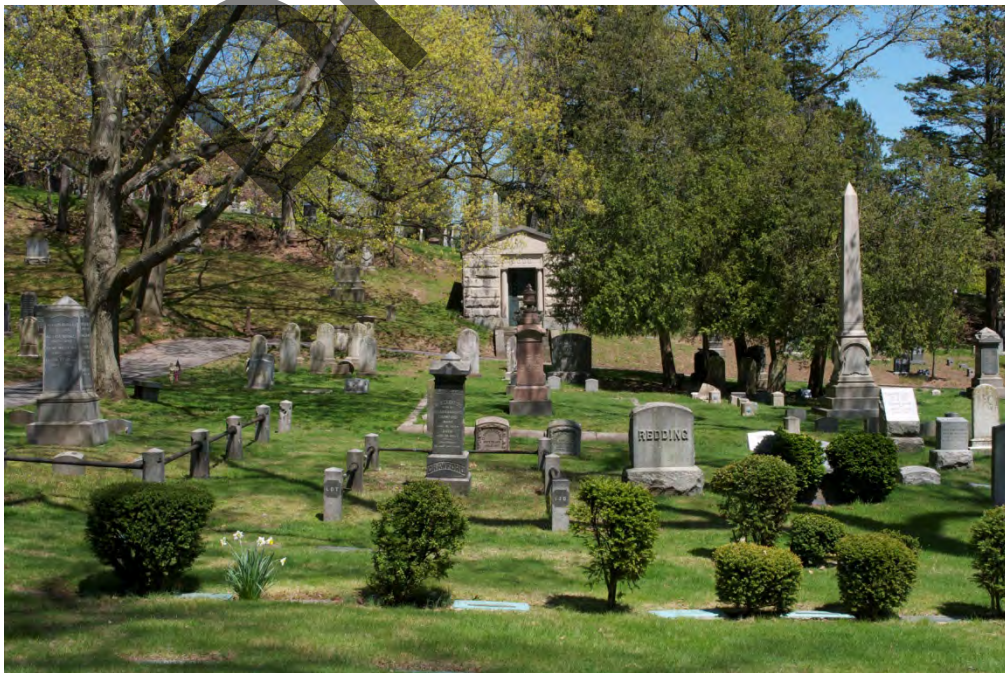
Bloomfield Cemetery, Essex County
Photo # 9



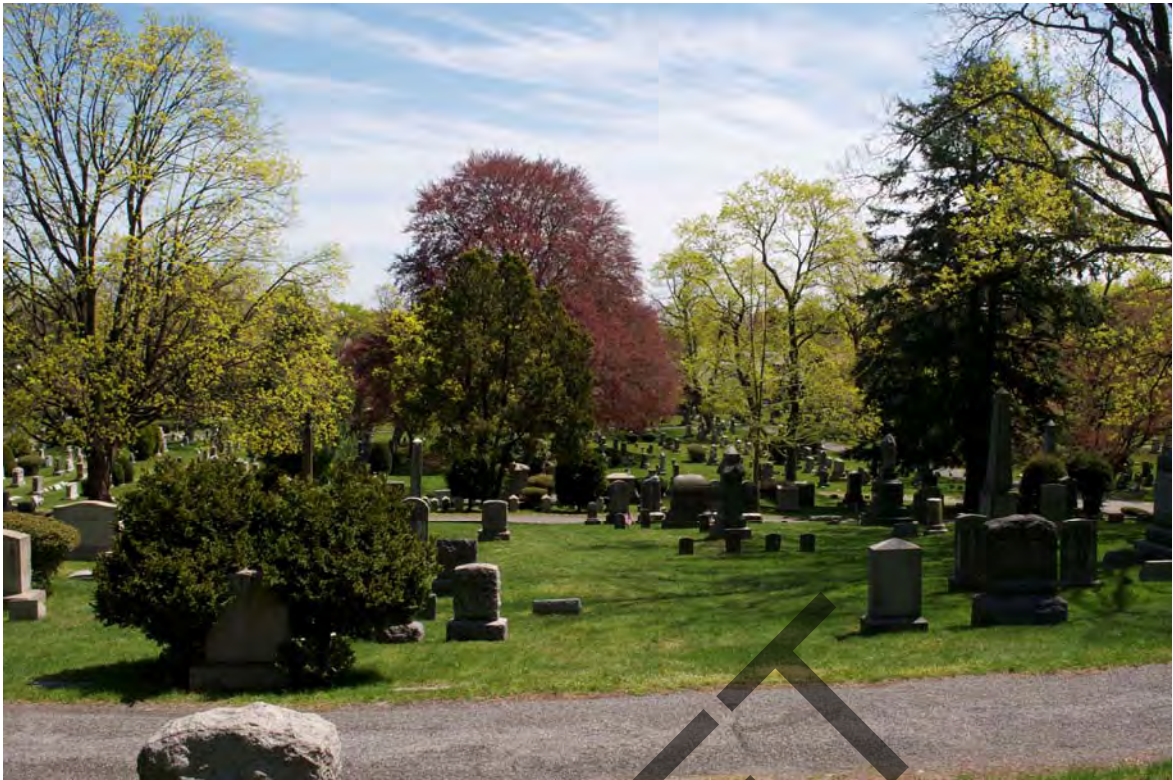
Bloomfield Cemetery, Essex County
Photo # 10



Bloomfield Cemetery, Essex County
 Photo # 11



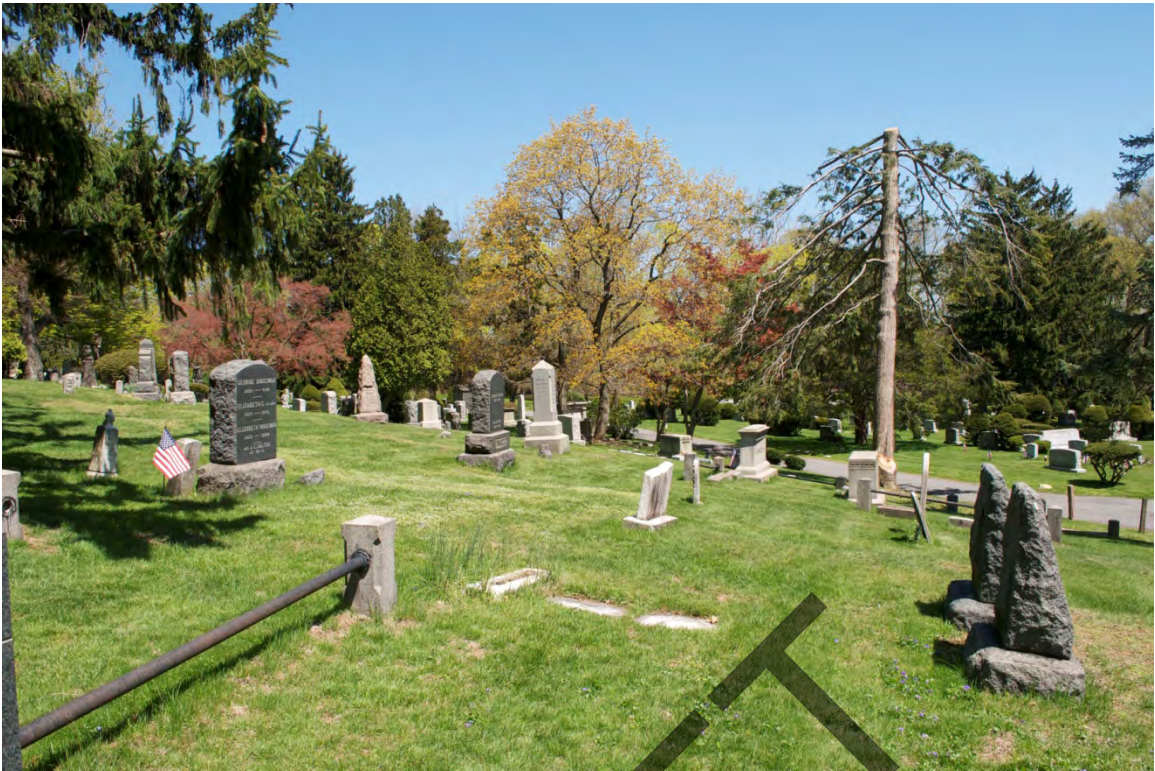
Bloomfield Cemetery, Essex County
 Photo # 12



Bloomfield Cemetery, Essex County
Photo # 13



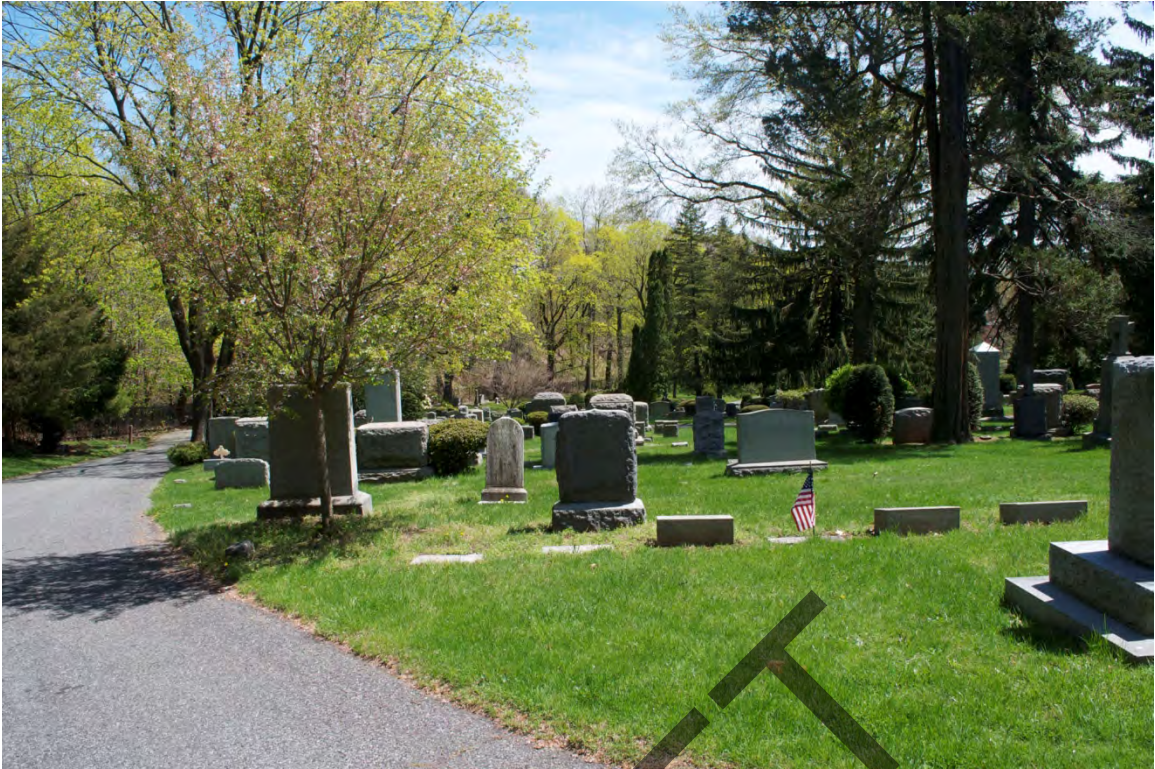
Bloomfield Cemetery, Essex County
Photo # 14



Bloomfield Cemetery, Essex County
Photo # 15



Bloomfield Cemetery, Essex County
Photo # 16



Bloomfield Cemetery, Essex County
Photo # 17



Bloomfield Cemetery, Essex County
Photo # 18



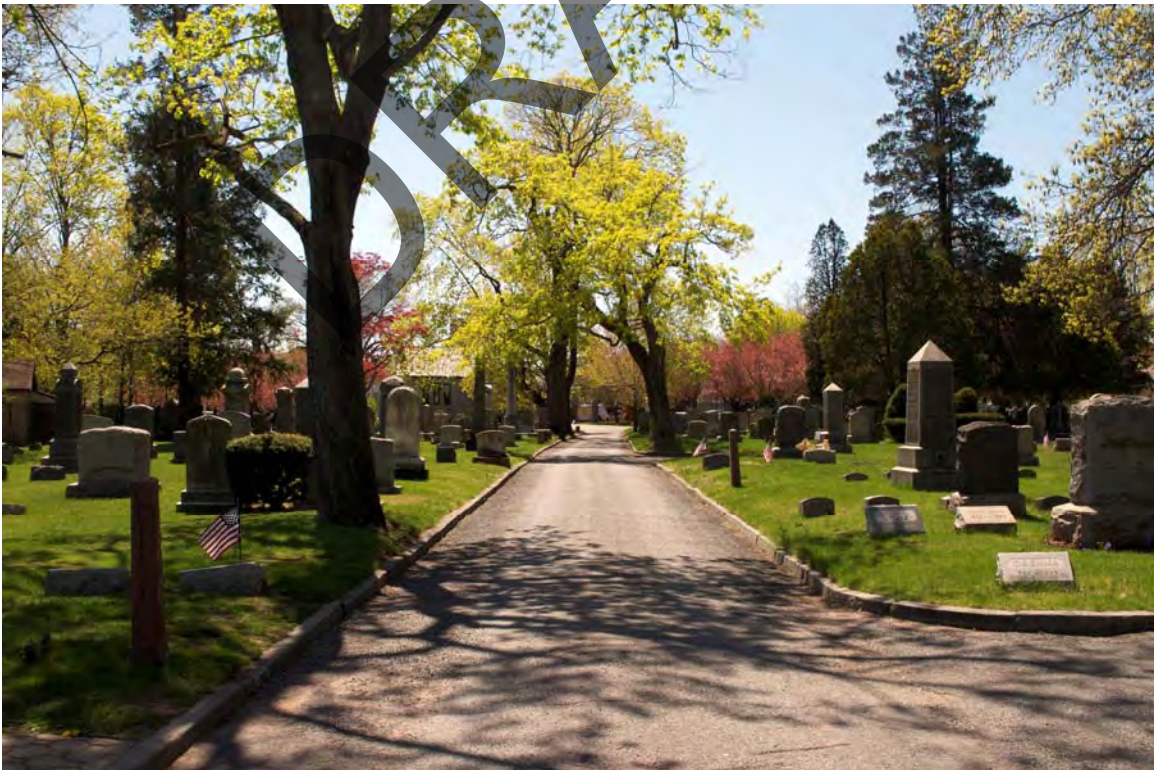
Bloomfield Cemetery, Essex County
Photo # 19



Bloomfield Cemetery, Essex County
Photo # 20



Bloomfield Cemetery, Essex County
Photo # 21



Bloomfield Cemetery, Essex County
Photo # 22



Bloomfield Cemetery, Essex County

Photo # 23



Bloomfield Cemetery, Essex County

Photo # 24



Bloomfield Cemetery, Essex County
Photo # 25



Bloomfield Cemetery, Essex County
Photo # 26



Bloomfield Cemetery, Essex County
Photo # 27



Bloomfield Cemetery, Essex County
Photo # 28



Bloomfield Cemetery, Essex County
Photo # 29



Bloomfield Cemetery, Essex County
Photo # 30



Bloomfield Cemetery, Essex County
Photo # 33



Bloomfield Cemetery, Essex County
Photo # 41



Bloomfield Cemetery, Essex County
Photo # 42



Bloomfield Cemetery, Essex County
Photo # 43



Bloomfield Cemetery, Essex County
Photo # 44



Bloomfield Cemetery, Essex County
Photo # 45